

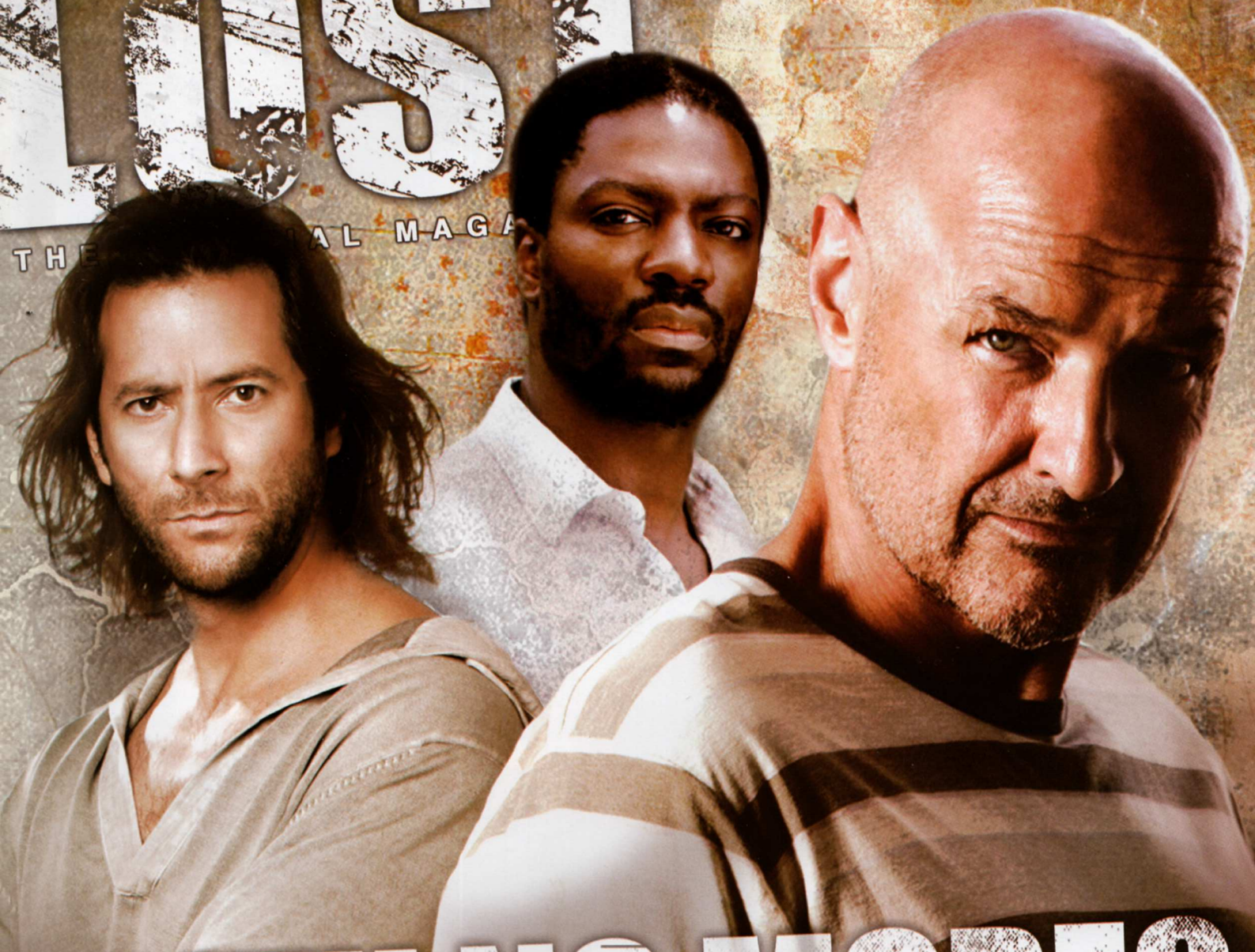


EXCLUSIVE NEWS
LATEST ON LOST SEASON 3

LOCKE! DESMOND! MR. EKO!
ALL INTERVIEWED INSIDE

LOST™

THE OFFICIAL MAGAZINE



FAITH NO MORE?

THE ACTORS BEHIND LOCKE, DESMOND AND MR. EKO
DISCUSS THEIR CHARACTERS' LOST PATHS...

THE OTHER WOMAN
ACTRESS APRIL GRACE ON BEING MS. KLUGH

LOST ACTION FIGURES
MCFARLANE TOYS' AMAZING NEW TOY LINE

ISSUE #8
JANUARY/FEBRUARY 2007

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NUCLEAR

OCEANIC 815

40 FIRE IN THE SKY

Stunned to have witnessed the Oceanic Flight 815's crash descent from the Others' perspective? Get ready to be even more impressed by this exclusive concept art of that moment...

BY THE FIRE

42 MICHELLE RODRIGUEZ

Ana Lucia Cortez had a turbulent time on the island, and her death sent shockwaves through the beach camp. Michelle Rodriguez talks exclusively to *Lost Magazine* about her time as a Tailie...

56 APRIL GRACE

Do you trust the strict nature of Ms. Klugh? The actress who plays the frightening female gives us her interpretation of her character's place within the band of Others...

THE OTHERS

50 JACK BENDER

Lost's Executive Producer/Director and all-round multi-tasking dude takes a well-earned break from his Hawaiian duties to tell us all about his role on the show...

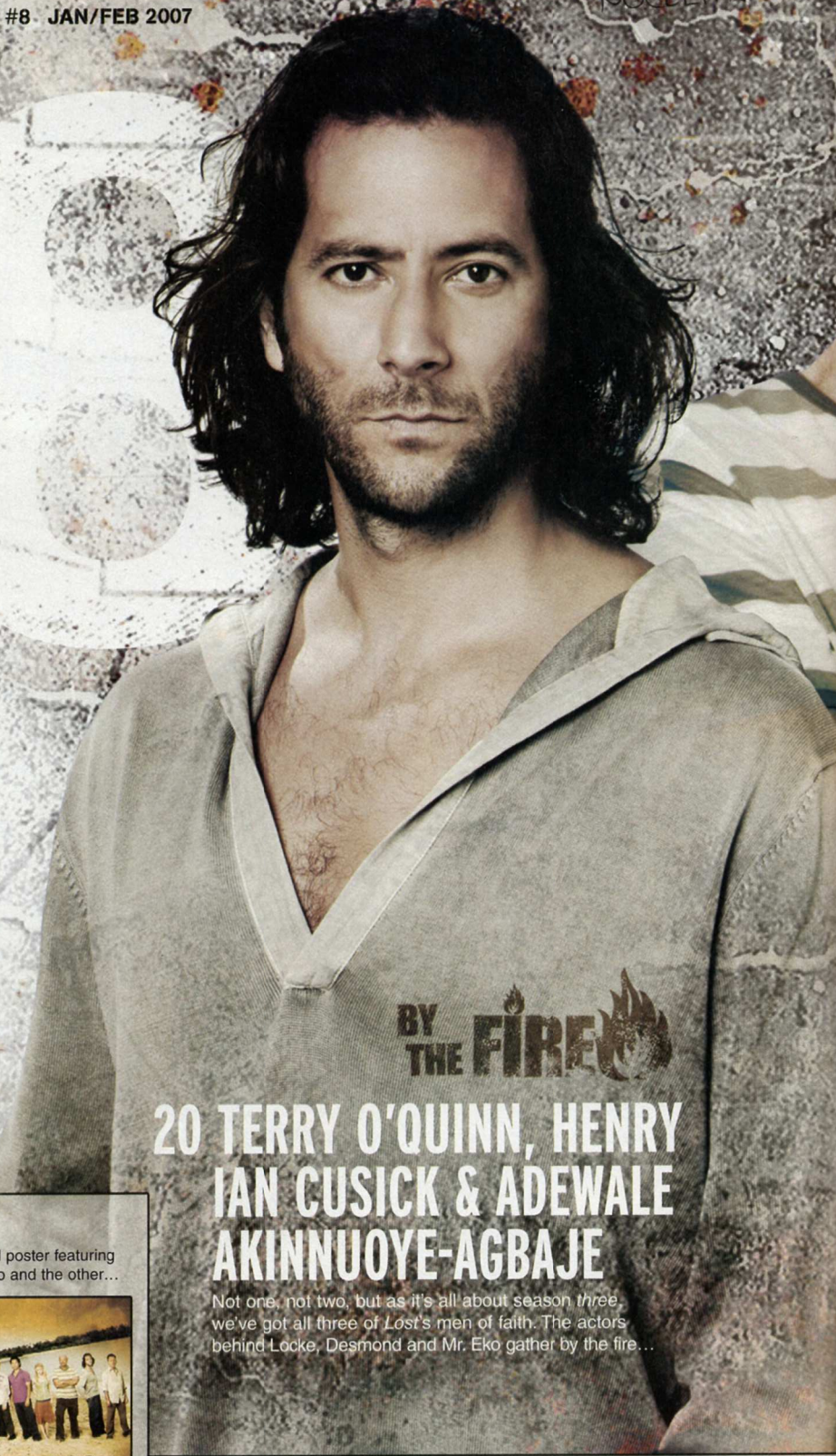
62 DAMON LINDELOF'S PEARLS OF WISDOM

Series Co-Creator/Executive Producer Damon Lindelof comes face to face with a terrifying task - answering eight more of your probing questions...

NAMASTE

46 AN OTHER DIMENSION

The Namaste zone takes you by the hand and guides you cautiously around the world of the Dharma Initiative, with this issue summarizing what we've learned about the Others so far...



20 TERRY O'QUINN, HENRY IAN CUSICK & ADEWALE AKINNUOYE-AGBAJE

Not one, not two, but as it's all about season three we've got all three of *Lost*'s men of faith. The actors behind Locke, Desmond and Mr. Eko gather by the fire...

EXCLUSIVE POSTERS

To keep you going during the hiatus, here's an exclusive double-sided poster featuring the cast on one side, and that faithful trio of Locke, Desmond and Eko and the other...



LOST

ISSUE #8 JAN/FEB 2007



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contents

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DARK TERRITORY

37 THE 'SECURITY SYSTEM' STRIKES BACK

Lost may be entering a hiatus period, but it's doing so on the back of an amazing suckerpunch. 'Monster' fans got more than they bargained for...

BEYOND THE HATCH

58 SWAN FATE

The Swan may be crumpled debris *now*, but we can take you back to the point of the hatch's destruction with these exclusive on-set photos...

FREQUENT FLYERS

06 NEW TRANSMISSIONS

Lost Co-Executive Producers/Writers Edward Kitsis & Adam Horowitz are here with the latest news direct from the Writers' Room...

12 GET LOST

Lost merchandise overload as we bring you the latest on McFarlane Toys' figures plus an exclusive chat with the man behind the *Lost* board game...

18 VOICES FROM THE FUSELAGE

You've been sending in a raft-load of fantastic theories about the show – check out what these *Lost* fans have got to say...

63 DEAR DIARY

Our very special guest in the Diary room this issue is *Lost* Associate Producer Samantha Thomas, with a fantastic anecdote about Hawaii...

64 BLACK BOX FLIGHT RECORDER

The Others may have become a regular fixture on the show, but there was a time when they were a rarer sight. Here's Ethan Rom's first scene...

66 EXODUS

February 2007 marks the continuation of season three, and *Lost Magazine* #9 will be celebrating with a 100-page Season Return Special...

COLLECTOR'S SPECIAL



Intrigued by Sun's past? So are we! Celebrate her increasingly fascinating story with this Limited Edition of issue #8. Make sure your local specialist comic store orders you a copy of this variant cover collector's version of this issue before Mr. Lee gets a hold of them all...

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New Transmissions

News from the *Lost* world and beyond...

UNEARTHED TREASURES



Have *Lost* withdrawal symptoms started to kick in? Don't let the hiatus trouble you too much – *Lost Magazine* brings you hot season three news direct from the Writers' Room, courtesy of the Co-Executive Producing dynamic duo that is **EDWARD KITSIS & ADAM HOROWITZ**...

Words: Paul Terry

Let's start by talking a bit about the new characters. How did Juliet become part of the story?

Edward Kitsis: The way that new characters are developed – and this happened between seasons one and two, and again between two and three – is we have a thing called a 'mini-camp.' For three weeks, all the writers get together and start to talk about the big picture for the next season.

Adam Horowitz: We do a road map for what the season will be, and Damon [Lindelo] and Carlton [Cuse] lead the discussions, and we always talk about the new characters. You can tell Juliet's importance in the first six episodes, and she was one of the first things that we talked about.

EK: As we discussed her, she felt like a great person to put into these situations with Jack. And what's great about her is that she's an Other, and yet you feel sympathy... but you don't trust her. In episode four, *Every Man For Himself*, after the surgery, she's clearly upset because Colleen has died. Jack says, "There was nothing you could do," and she says, "Are you trying to make me feel better?" But, Jack's her prisoner! He's handcuffed in that scene! And then Jack says, "I don't care about making you feel better," even though... he was!

AH: It's that kind of complexity that Damon and Carlton are always pushing us toward.

EK: Fans will be very excited when they learn more about her.

Will we get to see a flashback about Juliet sometime soon?

EK: Well, if I was a fan watching, I'd be very disappointed if I didn't... [smiles].

Next up, we met Nikki and Paolo...

EK: Well, it's funny, because there's a bunch of 'socks' that we know of that we haven't introduced yet. Back in the Writers' Room we refer to them as people like Neil Frogurt – who no one has met yet. The idea for Nikki and Paolo came in season one. We felt like now was the time to bring them out from the background.

AH: Very often it feels that things happen like that. Like Eddy was saying, someone will get an idea, it will be talked about and we'll say, "That's really cool." Then, all of a sudden it'll be like, "Now's the time for Nikki and Paolo!" It's been really interesting seeing the new kind of dynamics that there can be, and to find different energies to bring to the ensemble, which we think they do. What you've seen is one thing, but as with most things on *Lost* – well, we wouldn't want to tip our hand just yet...

EK: You realize there's another aspect to the beach camp too. There's Locke, and the people that you're used to, but then there's Nikki and Paolo, and people like Dr. Arzt, too.

AH: It's something that we hinted at a bit in season one when Arzt gave his little speech to Hurley – before getting blown to bits by dynamite – about how, "The cool kids are getting the good tents," and all that sort of stuff. Nikki and Paolo grew out of the idea of exploring those other people, and their perspective on what's going on.



What have been your personal highlights of these first six episodes?

EK: We really plotted out the first six to be self-contained. There's always that fear of, "Are we gonna pull it off?" but I really think that we earned every moment. In that [episode six] cliffhanger we tied everything together that we set up from the very first episode of the new season.

AH: In terms of moments that were realized in a way that we were really excited about, one moment from an episode that Eddy and I wrote together, in *Every Man For Himself*, was, "Do you love him?" when Pickett is beating Sawyer. The actors performances, the direction, and everything was so great – it really came together from the way we had all talked about it in the room.

EK: For me, one of my favorite moments so far was the Boston Red Sox scene. I always say to Damon, "I think that is the best scene of *Lost* so far."

AH: I have to say, as a lifetime Yankee fan, I was the lone dissenter in the room... and it hurt to have that replayed over and over [laughs]! But it was so effective in the show, you can't argue with that.

EK: The way it was written, when Ben says, "Home is on the other side of that glass," I just thought, "Wow!" I knew what was coming, but when I was watching the episode I was still, "That is cool!"

AH: Also, I have to say that the moment in the premiere with the ground shaking, the looking up, and the plane, is still a favorite. Even though we had known about it for so long, and simply conceptually it was so cool, but to see it realized was fantastic.

And episode five's 'monster' sequence contained one of the show's most shocking scenes to date...

EK: That's a shocker! That is *Lost*!

AH: Damon and Carlton are always preaching to us to push ourselves, to do risky things. They're always saying to us that the show has got to do that. We don't want to run the risk of not being intriguing...

EK: ...or getting rusty and falling back on things we've done before. We are always trying to move the show forward. What I loved about that moment is that it came from character, it wasn't like a gratuitous thing. It was rooted in mythology, in character, and in Eko's journey.

AH: That, to us, is the key to making these episodes work – make the episode feel like an inevitable part of their journey.

EK: The emotional context is always our favored route.

Damon mentions elsewhere in this issue that the horror side of *Lost* is set to emerge some more this season, which we're all excited about...

AH: Well, if you look at season one and two, the characters have constantly encountered things that are frightening, or just plain overwhelming for them in some way, and so I see no reason why season three should be any different.

EK: There will definitely be some sticky situations for some characters in the coming episodes...

AH: On that idea, what you expect is hopefully *not* what you'll get.

EK: There are going to be some really frightening things sometimes that are not just someone going into a dark tunnel or being chased by something – fear can manifest itself in many ways.

AH: If you look at some of the stuff we've done with the characters in the first six episodes, like Desmond – he's behaving in an interesting way. It would be pretty interesting to find out why that's happening... that's the kind of mystery that can have an unexpected resolution.

Apart from hiding behind a cushion, what else can we expect from *Lost* when it returns in February?

EK: When we come back, there is an episode that we think will be this year's *The Other 48 Days*. It breaks the conventions of what we normally do on the show.

AH: That was a risk we took in season two where we said, "What if we do this episode with these other characters where we don't have the traditional flashbacks?" The response was so great that we realized it opened the door for that kind of risk-taking...

EK: This episode that we're talking about will be coming up rather soon in the run once we come back.

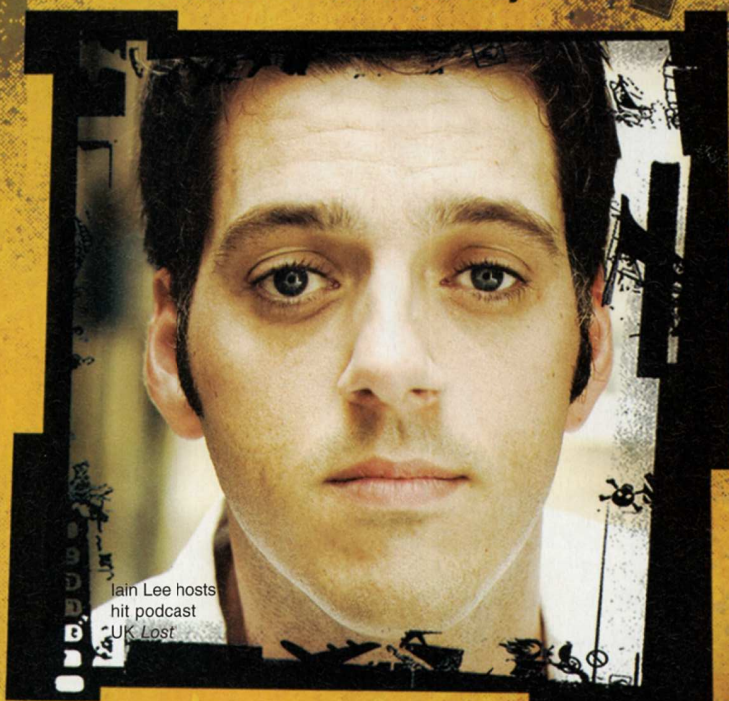
AH: Also, we've spent a lot of time with the Others in the first six episodes, so it might stand to reason that we're going to spend more time and learn more about them in ways that are hopefully surprising and cool.

EK: Oh, and we're adding a laugh-track and a studio audience... [laughs].

AH: ...just for the Writers' Room – we need the validation [laughs]. ☠

New Transmissions

News from the *Lost* world and beyond...



Iain Lee hosts hit podcast UK Lost

UK LOST LOOKS TO THE SKY...

Podcast radio show, *UK Lost*, continues to garner fans, and broadcaster Sky One becomes the new British home for *Lost*...

During the airing of *Lost*'s second season in the UK, broadcaster Channel 4's new internet radio station, 4Radio, featured a podcast called *UK Lost*, a Koink/Objective co-production (www.koink.co.uk/production-lost.html).

Hosted by Iain Lee (pictured above), *UK Lost* combines episode summaries, in-depth discussions, competitions, and exclusive interviews. An avid *Lost* fanatic, Lee started out performing stand-up comedy in London and then became the main presenter of hit comedy *The 11 O'Clock Show*, and is now involved in a wide range of radio and television productions.

Lost Magazine's Editor Paul Terry joined Lee as a weekly guest/panelist for *UK Lost*. Over the course of *UK Lost*'s season two run, contributions also came from Co-Creator/Executive Producer Damon Lindelof, and several members of the cast – including Daniel Dae Kim (Jin), and Adewale Akinnuoye-Agbaje (Mr. Eko) – who were all interviewed exclusively.

Then, on October 19, 2006, it was announced that the televisual home for *Lost* had moved from Channel 4 to Sky One.

Lost's third season then began airing on Sky One in November. Richard Woolfe, Director of Programming, for Sky One, Two and Three, said, "We're absolutely thrilled to bring *Lost* to Sky One. The series has defined TV drama over the last two years and has been the envy of every network. Today's audiences demand more quality and flexibility than ever before, so we are intending to use various digital media platforms to make *Lost* available to our customers when they want and how they want ... ensuring that they never miss the mysterious goings on of the survivors of Oceanic Flight 815."

The *UK Lost* team returned to their radio studio in early November and began recording the podcasts for season three. You can also download the back catalogue of the season two podcasts, free, from the iTunes store.

www.skyone.co.uk

www.iainlee.co.uk

www.koink.co.uk/production-lost.html



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New Transmissions

News from the *Lost* world and beyond...



ESCAPE TO THE MOVIES

Lost's survivors have managed to schedule some time off those mysterious shores to shoot stories for the silver screen...

As if the stars of *Lost* didn't have enough on their plates dealing with the Others, the 'monster' and the weirdness of the island itself, the cast have managed to be a part of several cinematic projects too. Here's a round-up of the films you'll find your favorite *Lost* actors in...

PULSE

Starring: Ian Somerhalder

Directed by: Jim Sonzero

Released: Out now

Website: www.pulsethemovie.net

If seeing Boone back on *Lost* this season – albeit in Locke's vision – wasn't enough for you, make sure you catch Ian Somerhalder as one of the lead characters in this supernatural thriller. *Pulse* explores the possible conduits between the technological world, such as wireless connections, and the realm of the dead. In a link to J.J. Abrams' universe, *Alias*' Ron Rifkin also featured in the film.

ALSO: You'll soon be able to see Somerhalder in a very different kind of movie – an off-beat drama called *The Sensation of Sight*, the tale of a man searching for meaning to his life.

WE ARE... MARSHAL

Starring: Matthew Fox

Directed by: McG

Released: December 22, 2006

Website: www.marshall.edu/movie

Matthew Fox plays football alongside Matthew McConaughey in this new Warner Bros. film, based on a real life story: a plane crash that in 1970 that took the life of the members of the West Virginia based Marshall University football team. Fox has the role of the team's assistant coach, Red Dawson.

ALSO: Fox will also be in two movies released in 2007: Sylvester Stallone's *Rambo IV*, and *Vantage Point* alongside acclaimed Spanish actor Eduardo Noriega (*Abre Los Ojos*).

PROVOKED

Starring: Naveen Andrews

Directed by: Jag Mundhra

Released: TBD 2006

Website: www.provokedthemovie.com

Provoked tells the true-life story of a Punjabi woman who left India to marry a man in London. However, her new husband (played by Naveen Andrews) proved to be abusive, and she found herself in prison for murdering him.

ALSO: Andrews will also be featured in *Grind House*, which includes two 75 minute horror movies, written by Quentin Tarantino and Robert Rodriguez, due for release in 2007. Andrews plays an army scientist in the *Planet Terror* segment (directed by Rodriguez) of the double bill.

YOUR NAME HERE

Starring: Harold Perrineau

Directed by: Matthew Wilder

Released: TBD 2007

Harold Perrineau is cast as Rich, in a film that blurs the lines between reality and perception. *Your Name Here* is comic journey into the life and mind of one of sci-fi's most brilliant authors. Paranoid conspiracies of the highest order, drug-fueled interdimensional shifts, and 1970s pop culture combine for a truly mind-bending adventure.

ALSO: Perrineau is cast in two other films due out next year. *Gardens of the Night* is a gritty drama about life on the streets, and *28 Weeks Later* picks up where 2002's *28 Days Later* left off, with the UK overrun by flesh-hungry 'infected' humans.





TRAIL OF THE SCREAMING FOREHEAD

Starring: Daniel Roebuck
Directed by: Larry Blamire
Released: TBD 2007
Websites: www.screamingforehead.com
www.danielroebuck.com

The man behind the much-loved Dr. Arzt, dynamite actor Daniel Roebuck, has the lead role in this spoof 1950s B-movie. Following on from the Director Larry Blamire's 2001 cult hit *The Lost Skeleton of Cadavra* (his first spoof of the cinema's 'atomic age') *Trail of the Screaming Forehead* pits a small town against an infestation of crawling alien foreheads. **ALSO:** Roebuck being the workaholic that he is means that he has several more forthcoming projects, including comedy *LA Blues*, shocker *Bryan Loves You*, and animated film *Christmas Is Here Again*.



THE BREED

Starring: Michelle Rodriguez
Directed by: Nicholas Mastandrea
Released: TBD 2007

It seems that the actress behind Ana Lucia hasn't fully escaped strange islands just yet. In *The Breed*, Nicki (played by Michelle Rodriguez) and friends head to a paradise island for a break away. After one of them is attacked by an unusually vicious dog, the friends realize hundreds of mutated canines populate this island, hell-bent on making them their lunch.



SWEETZER

Starring: Jorge Garcia
Directed by: Wayne Reynolds
Released: TBD 2006
Website: www.film-festival.org

Jorge Garcia takes on a very different role, playing a sex addict called Sergio in this independent comedy that won plaudits at this year's Rhode Island International Film Festival. The film follows a day-in-the-life of Cooper (played by the film's Writer/Director Wayne Reynolds), who wanders around Los Angeles after being thrown out of his house and wrongly accused of infidelity.

ALSO: Get ready for more of Garcia's comedic timing in *Deck in the Halls*, a Christmas comedy with Matthew Broderick and Danny Devito about competitive neighbors – one of their decorations can be seen from space.



THE COMMISSION

Starring: Sam Anderson
Directed by: Mark Sobel
Released: TBD 2007

Sam Anderson features in this drama as Dr. Shaw. Using transcripts from the Warren Commission Report, this film documents the workings of the Warren Commission, which investigated the assassination of President John F. Kennedy in 1963.

FRANK

Starring: Cynthia Watros
Directed by: Douglas Cheney
Released: TBD 2007

More dogs and islands yet again, but in much more 'PG-13' setting... *Lost*'s Libby, Cynthia Watros, has been attached to this film as a character called Jennifer York. The story sees a family spend their summer on an idyllic island, and when an abandoned dog appears, the children beg to keep the dog (the Frank of the title). As Frank is nursed to good health, the family is united in the most unexpected way.



WHISPER

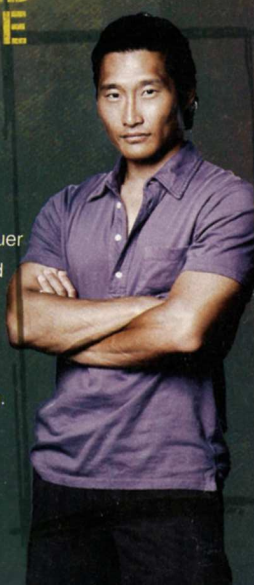
Starring: Josh Holloway
Directed by: Stewart Hendler
Released: TBD 2007

When the ten-year-old son, David, of a wealthy NewEngland socialite is abducted, his kidnapper Max Harper (Josh Holloway) assumes it will be a routine kidnapping in exchange for a large ransom. Unknown to Max, there is much more to David than meets the eye. Max will wish that he'd never kidnapped him...



THE UNTITLED ONION MOVIE

Starring: Daniel Dae Kim
Directed by: Tom Kuntz & Mike Maguire
Released: TBD 2007
Website: www.theonion.com
Daniel Dae Kim plays Ivy Leaguer in this satirical movie (compiled of a series of topical sketches) written by The Onion website's long-time editors and writers Robert Siegel and Todd Hanson. The website, dedicated to lampooning world events and celebrity is viewed by over three million fans every week.



THE GIRLS' GUIDE TO HUNTING & FISHING

Starring: Maggie Grace
Directed by: Marc Klein
Released: TBD 2007

After her recent forays into the world of horror with *The Fog*, Maggie Grace will play a character called Chloe in this romantic comedy that stars Sarah Michelle Gellar. The ex-Buffy star is cast as book editor whose views on romance are altered after she garners the attention of an older man.



(TITLE UNKNOWN)

Directed by: Adewale Akinnuoye-Agbaje
Starring: TBD
Released: TBD

During an exclusive chat with *Lost Magazine*, Adewale Akinnuoye-Agbaje revealed he is planning on directing a feature film. The actor recently took part in an independent film development project called the Sundance Film Lab and is now inspired to helm a movie of his own. "That's a primary concern," explained Akinnuoye-Agbaje. Read the full interview with the actor in our By the Fire special – which also features Terry O'Quinn (Locke) and Henry Ian Cusick (Desmond) – from p20.

ALSO: Akinnuoye-Agbaje is also providing a voice for the Dr. Seuss animation *Horton Hears A Who*, which stars Jim Carrey as the voice of Horton. The animated film is due for a 2008 release.



GET LOST

McFARLANE TOYS CRASH LAND

The award-winning McFarlane Toys have got *Lost* fans frantically making room on their desks for their first wave of action figures: Jack, Kate, Locke, Hurley, Charlie and Shannon. A Deluxe box set features Locke, Kate, Jack and Hurley huddled around the hatch – from the season one finale – completes the line-up. Feast your eyes on these amazing pictures...

www.spawn.com

**Charlie
Pace**

**Jack
Shephard**

4 8 15 16 23 42 LOST

John Locke



**Kate
Austin**





**'Hatch'
boxset**



**Shannon
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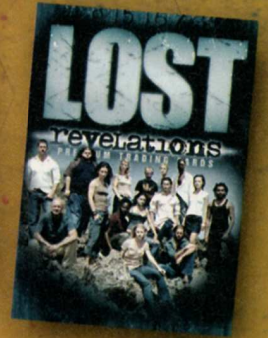
Hugo
'Hurley'
Reyes



BIOLOGICAL

TRADE TO SURVIVE

Relive all of the second year's plot twists and turns with Inkworks' *Lost: Season Two Premium Trading Cards*. This 90-card set features episodic coverage, plus new subsets 'Sawyer Speak,' 'Interwoven Lives,' 'Tragic Romance' and more...



The 90-card base set of trading cards from Inkworks faithfully recreates all the drama from *Lost*'s second season. In addition to the normal cards, collectors should seek out randomly inserted bonus cards:

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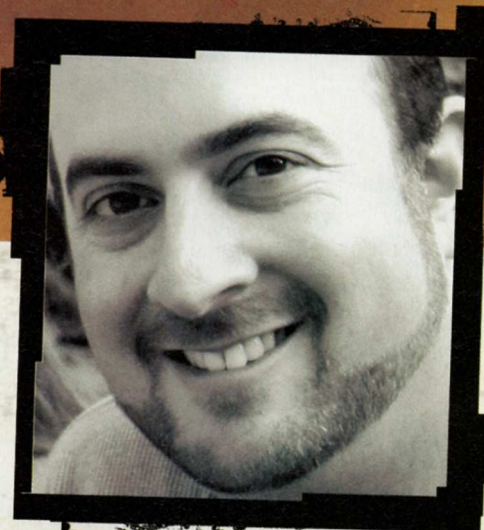
Make sure you look for the exclusive collector's album to complete the collection and a very limited 9-card uncut mini-press sheet (only 199 will be available)! Happy hunting...
www.inkworks.com

GET LOST

LOST: THE GAME

There's an amazing new game out now based on your favorite TV show. In classic *Lost Magazine* style, we've got an exclusive interview with the brains behind the board game, KEITH TRALINS...

Words: Paul Terry



This *Lost* board game is unique – what inspired you to come up with it?

One of the things that we were doing with the design of this game was really looking to the German style of board games – the much more social, more strategic, more intellectual [kind of game] – that really fits in with the style of the show. Fortunately, everyone embraced the concept and acknowledged that it's worth the risk of trying something new that really hasn't happened over here in the States. The reception that we got across the globe has been extremely positive. We're very happy. The game made it out first in the UK and we had a lot of people coming on the message board and sending nice compliments and having a lot of fun. It's now hit shelves in the US, and we seem to be getting the same response, which is very exciting. We really want people to have that new type of [gaming] experience, and this show is the perfect vehicle for it. If you go to lostboardgame.com, there's a message board set up there.

How was the concept of the game born?

I was working – I still am – on a separate project for ABC, and they were trying to come up with a great concept for the *Lost* board game. I knew they wanted to do something, but I didn't know what they wanted. They asked me if I could come up with something, and I had always wanted to do a strategy/social/role-playing game. I immediately went right back to that concept that I had. I spent about four days back home just doing a rough outline of the rules, and hand-making really tiny pieces [for the *Lost* game]. After a long weekend, I had some people from the show and the network come over and play the game. There was Javier [Grillo-Marxuach] and Samantha Thomas from the *Lost* office, and some others from ABC. I sat them down and said, "Look, I'm not even going to bother explaining it. Let's just play it." I had only made enough to get through two turns – two rounds – of the game. We were only supposed to play for half an hour, but after an hour-and-a-half, we'd run out of cards,

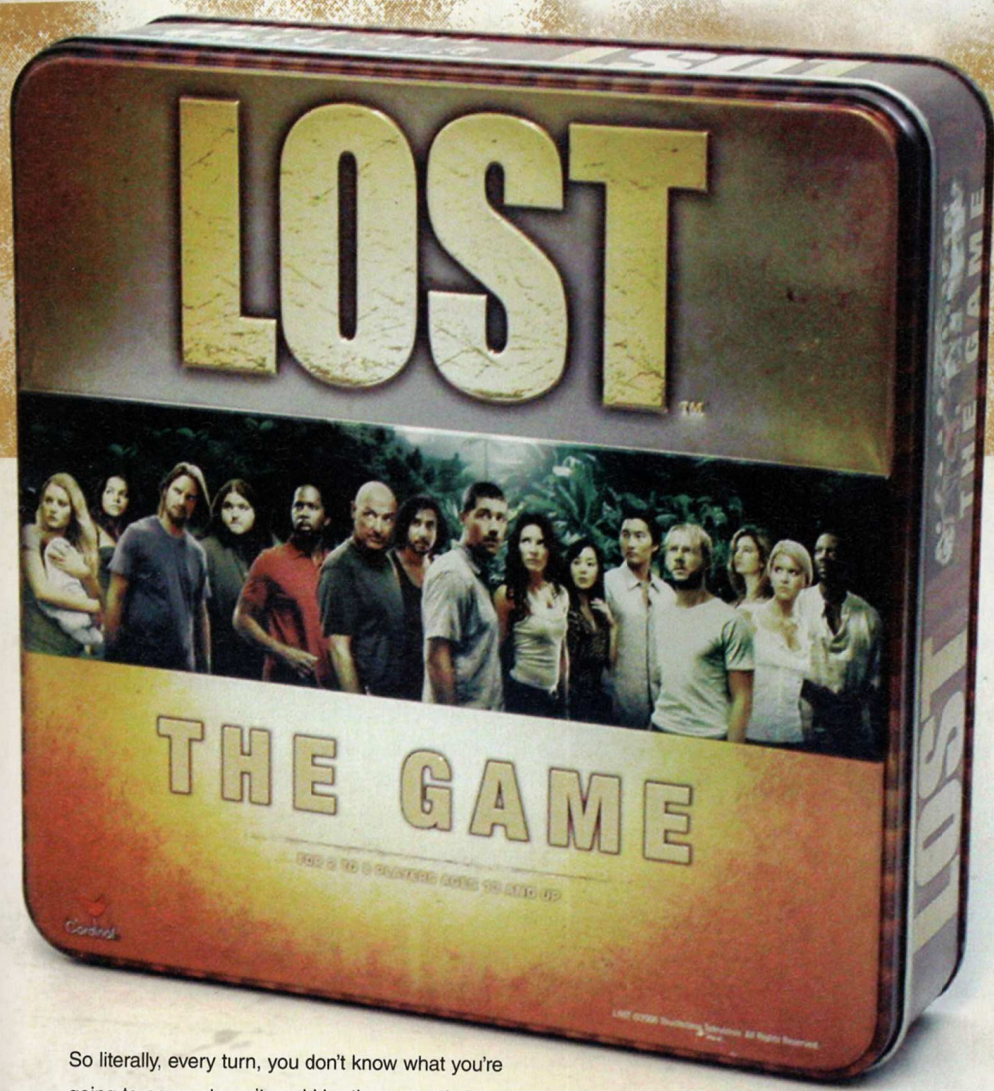
and everyone said, "Where's more? We want to keep playing!" [laughs] I was like, "I haven't invented those yet. It was just a concept!" [laughs] They went nuts for it – they totally got it right off the bat. The cool thing about the game is you're basically creating a whole new episode of the show – every time you play a game – and you get to be the star. That's the feeling that has always been there from the beginning [of the game's creation], and we've just developed it, and have gone to great lengths to maintain. When you're playing the game, you really get a sense of what it's like to be on that island – not knowing what's going to happen next, that life and death are around every turn.

Can you talk us through a turn of the game – what it's like to play it?

Sure. The way the game is played is, firstly, all the players first build the island 'blind.' Instead of it being a traditional board, what we've done is taken the board, laid out all the different locations of the island, and then we've chopped them up into little pieces. So, you take the pieces and assemble them face down randomly... so you don't know what's on the island. Some pieces will be used, and some won't. Then, you randomly draw one of the 17 characters from the first two seasons – so you have everyone from [the likes of] Michael and Walt, to Ana Lucia and Libby. Everyone starts from a different part of the island, and you move around the board one space at a time. Each time you move, you flip over a tile, and you see where you've gone.



CONVENTIONAL



So literally, every turn, you don't know what you're going to encounter – it could be the romantic beach where Sayid took Shannon, or you could land by the Black Rock and get blown up. You never know what you're going to run into. There are twists and turns and the beauty of it is that players can team up and play together... or they can completely stab each other in the back. There's a whole second game that's played almost entirely in the player's head as their characters move around the island.

Can the game last quite a long time?
We've seen games that have lasted about 45 minutes to an hour, and we've seen games where all the pieces are used that have gone for several hours – you lose track of time in these big games because you're so inside it [laughs]. The whole idea of the game for us was to create that social

experience of being with people who have a different approach and a different opinion on how best to survive. You can make up any rules you want, because that's *Lost*.

It sounds like a very unusual game for the States...

Yeah it is. I'm very grateful for the response it's had, because video games – especially here in the States – are so big. I love video games too, there's immediate reaction and spectacular graphics. But I think you lose the social aspect, even in multiplayer. Sitting and talking, this *Lost* game becomes very chess-like. You have to think it through – "If I move Jack and Claire here, then you've got to move Sawyer and Kate there... and

"THE COOL THING ABOUT THE GAME IS YOU'RE BASICALLY CREATING A WHOLE NEW EPISODE OF THE SHOW EVERY TIME YOU PLAY A GAME – AND YOU GET TO BE THE STAR."

that'll really put me in a bind, unless the 'monster' comes and kills Sawyer." You really have to think and talk it through. You can bluff, and you can make alliances with other players, stab them in the back, and then *you* get stabbed in the back...

The goal of the game is to take leadership of everybody on the island. It's for your character to lead the way. And at the same time, some of the characters have their own special 'win conditions.' For example, if you're playing Jack, in addition to just trying to lead everybody, if you can heal everybody, then you'll win. So we've created a game where you can play Jack really aggressively and try to lead everyone, or you can play him very passively and try to help everyone. For Sawyer, if you can get all the equipment, then you can win. If you're Mr. Eko, and you go around and smash all the bad guys on the island, all the Others, and all the threats, then you can win. If you're Locke, and you defeat the 'monster,' then you can win. The game is really multi-tiered, and you never know what somebody's up to...

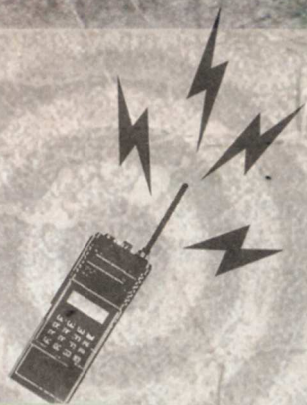
From what you've described, it really does sound like it captures the essence of the show...

Completely. If you read the message boards, you'll see a lot of the comments are about how it really recreates the feel of the show. That's what we were going for. One thing that I think is important to *Lost* fans is that this game has been looked at critically. [Executive Producer] Bryan Burk looked at it, [Co-Executive Producers] Adam Horowitz and Edward Kitsis looked at it, Melissa Harling from ABC looked at it, as did Associate Producer Samantha Thomas – they all played it. They were all involved, and they were all able to check it. Everything that is in there was thought through. It really is coming from the heart of the show. This was a labor of love for all involved.

www.lostboardgame.com

Voices from the fuselage

THE FANS... THE THEORIES... THE VIEWS... THE DEBATES



Got something you want to say about *Lost*? Then we want to hear it.

Email: voices@titanemail.com
or transceiver@titanemail.com

Please note: No attachments of any kind please. We cannot send personal replies, nor send on your letters to any of the cast or crew at *Lost*.

AN OTHER THEORY

You have probably heard this theory many times before, but I think Kate is an Other. When the Marshal is dying, he says something like, "Whatever you do, she will try to get away." If she did try to get away, it wouldn't matter, because she is on a stranded island. I personally think that he means try to get away from the island itself.

I also think Locke could be working for the Others. Or maybe he was born on the island and has a connection with it. As far as I'm concerned, every time someone tries to leave the island, Locke is the first to object. He gets on the island, and his legs are fine. The island starts to take its power back, so Boone was sacrificed and the

island gives him the use of his legs back. It's like the island can relate and communicate with Locke.

My last theory is that I think Ben is the boss – the man in charge of it all. They all say, "The man in charge will kill you", etc, but I think it's actually Ben.

Jennifer Shaffar, via email

Some juicy Other ideas there Jennifer, plus, the 'science vs. paranormal' debate continues... what do the rest of you think? Do you think that everything on *Lost* will turn out to have scientific explanations, or will an otherworldy/psychic/paranormal truth underpin the emerging story? Contact us and let us know your views...



WAYNE'S WORLD

You must be fed up of theories by now, so I'll make mine short and sweet. I don't have a theory about the show but about Kate. I think that Wayne is not dead and escaped out the back before the house blew up. I believe Wayne now wants revenge. I think the Marshal

is not actually a Marshal, but maybe a hit man who was hired by Wayne to get revenge on Kate. OK, I guess I've let my imagination run away with me, but with strange things that happen on *Lost*. It is possible.
Elly Knifton, Warwickshire, England

GALE FORCE WINDS

After reading the latest *Lost Magazine* from cover to cover (twice) I felt the need to point out a small error in many of my fellow fan's observations (since it was published in the magazine).

In *The Wizard of Oz*, Dorothy's uncle, Henry Gale, was not in the hot air balloon at the end, and neither was Dorothy (remember the whole tapping

her heels saying, "There's no place like home"). Only the wizard was in the balloon. Also, the last name "Gale" is specifically from the movie, and is not used in the book (and we all know how many book references there are throughout *Lost*). Therefore the seemingly simple connection between the name Henry Gale and a hot air balloon is a lot more interesting than it appears to be...

I'd also like to share a quote spoken by the wizard, interpret it as you'd like...

"Well, I'll tell you what I think...you see, when I came to this country it was in a balloon. You also came through the air, being carried by a cyclone. So I believe the best way to get across the desert will be through the air."
AEH, Massachusetts, USA

ORIGIN OF THE SPECIES



I have been looking more closely at the word 'Dharma' and I have found out that if you look at it and take off the end two letters you get 'harm.' This could have instantly told the survivors that the hatch was harmful and would affect them in the long run.

I have also found a couple of words that are similar to the word Dharma. Dharna is a mode of compelling payment or compliance, by sitting at the debtor's or offender's door without eating until the demand is compiled with. This is like what Jack and Locke are doing – sitting at the computer entering the numbers until their

shift is up. Then there's Dharuk. It's an Aboriginal language (that is now extinct) of the area around Sydney, Australia. Could the island be an island that surrounds Sydney, with Aboriginal speaking people (the Others) on it who created an island called Dharma because they speak the Dharuk language and they go to Dharna stations to compel a payment or compliance until it is completed? They have taken the children so that their existence can carry on and their children can grow up to exist on the island. It all makes sense to me.

Martine Allen, England



INMAN OF MYSTERY

Who is Kelvin Inman? He was there in Iraq with Sayid. He was in the hatch with Desmond. Who is this man? He taught Sayid how to torture, and he taught Desmond how to rig the blast doors and not to go outside. Kelvin is an interesting person, so we hope we see more of him.

The Lost Crew Of Mt. View, USA

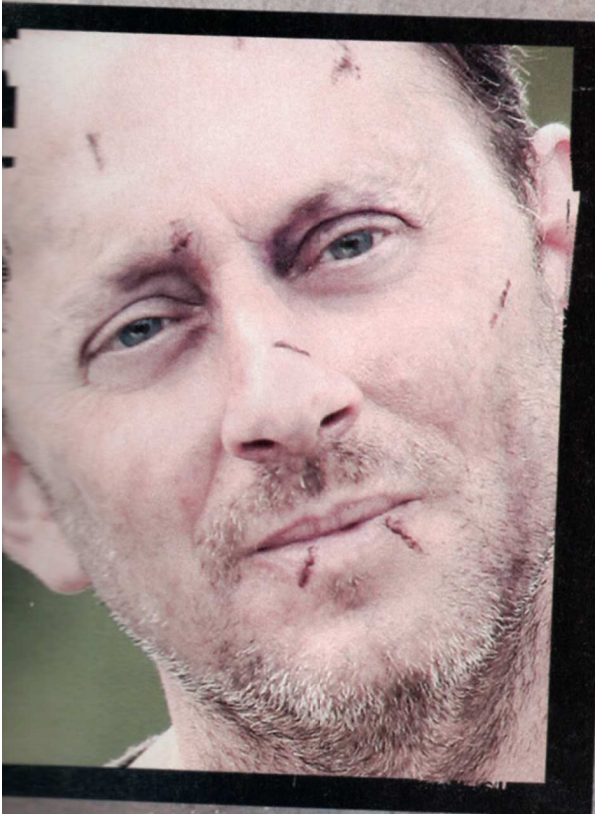
DON'T CALL ME SHIRLEY

I was watching the Orientation video and I noticed something startling. I believe that Alvar Hanso is actually... actor Leslie Nielsen! The only photo of Alvar Hanso really looks like him (go on, try it!) and now I believe that *Lost* is really connected to *Airplane!* Leslie Nielsen was behind it all, and the captain who was in the pilot episode was actually the blow-up doll from the film. Ben/Henry's balloon was actually a parachute for Leslie Nielsen to escape onto

the island in safety. All we need now is for Sawyer to take off his sunglasses and have another pair underneath... and I know my *Airplane!* My theory is right!

Vicki – 'Sawyers future wife', Dorset, England

And the award for craziest *Lost* theory goes to... by the way, we're really sorry Vicki, but Josh is spoken for!



INTERGALACTIC PLANETARY

I have two theories about *Lost*. My first theory is that Ben is Alvar Hanso. Think about it, he has the same shaped head found on www.hansofoundation.org and he has the same pointy nose.

My second theory is that the plane was dragged into a space time-pocket. The electro-magnetism dragged the plane so far into space they traveled into time to the point where the Dharma Initiative launched some kind of accidental nuclear apocalypse. So, the Others are actually mutated scientists and Penny is in some alternate dimension looking for the Dharma Initiative.

Logan Kohlhagen, Wisconsin, USA



BY THE FIRE 

"DON'T TELL ME WHAT
I CAN AND CAN'T DO..."

- JOHN LOCKE

"DON'T MISTAKE
COINCIDENCE FOR FATE..."

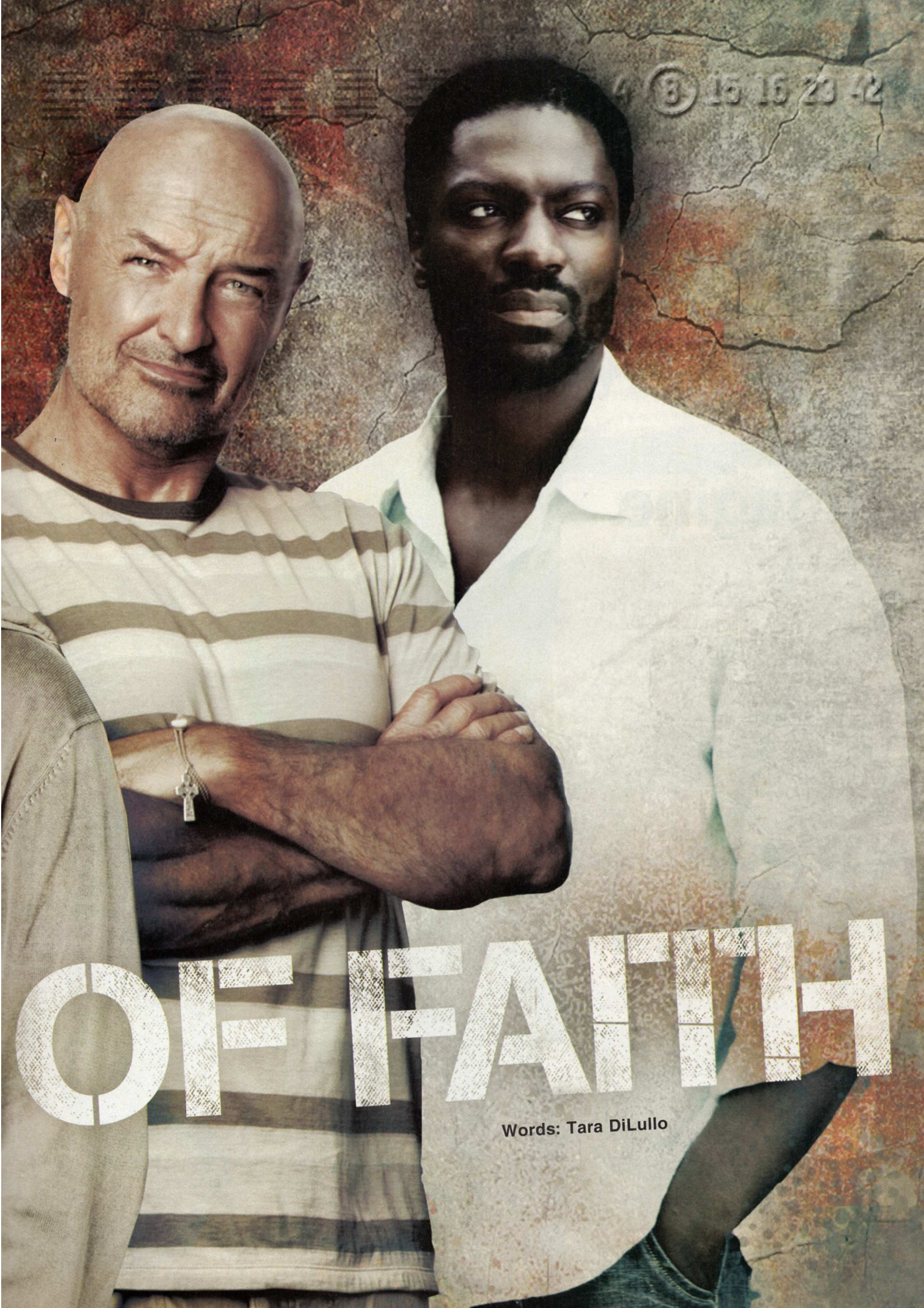
- MR. EKO

"SEE YOU IN THE
ANOTHER LIFE, BROTHER..."

- DESMOND DAVID HUME

Three different lives. One powerful connection. As the sun sets temporarily on *Lost* for its hiatus, TERRY O'QUINN, ADEWALE AKINNUOYE-AGBAJE and HENRY IAN CUSICK rest by the embers to discuss the spiritual ties that bind Locke, Eko and Desmond together...

IN THE HANDS



4 (3) 15 15 23 42

OFF FAITH

Words: Tara DiLullo

BY THE FIRE 



Imagine

surviving a devastating plane crash in the middle of the Pacific Ocean. Together with a few dozen other lucky souls, an isolated island is now the place you call home. As the days tick by, the island reveals mysteries to discover and explore, including a hatch buried deep in the heart of the jungle. In the real world, a hatch might just be a hatch, but on *Lost* the hatch is anything but just a dark hole in the ground. This black, metallic bunker happens to house an archaic computer that relentlessly ticks down from 108 to zero, and then starts back again. But if the numbers 4, 8, 15, 16, 23, 42 aren't typed into the keyboard and 'Execute' depressed before the counter runs down, well... what exactly does happen next?

That conundrum was the crux of *Lost's* sophomore season, and for three men in particular, that button became the epicenter of their lives. Over the course of the season, at various times, Desmond Hume, John Locke and Mr. Eko were the dedicated button pushers; drones to a vague threat that promised mass devastation if they didn't hold up their end of the cycle. While on the surface, they had little in common – except for their button-pressing prowess – it didn't take long for their connection to become clear... faith. Last season, each of them either had it, lost it or was seeking it. The button became the metaphor for their individual journeys of faith. For actors, Terry O'Quinn, Adewale Akinnuoye-Agbaje and Henry Ian Cusick, their adventures with the button emotionally mirrored those of their characters, replete with all the intrigue, frustrations and ultimate satisfactions.



It was Cusick's character of Desmond that first introduced the computer to Jack and Locke way back in season two's opener, *Man of Science, Man of Faith*. But the actor is the first to admit he had no clue the impact Desmond would have when he was first cast. "My contract was for three episodes," he reveals. "I was supposed to do the episode arc and that was it. I got the last [episode] and I realized they hadn't killed me off."

In his initial arc, Desmond was a desperate man, freed from his isolation and ready to hand over his button responsibilities. Why? He wasn't sure, as he says the producers – as usual fair for the show – only gave him the bare essentials of his character. But Cusick says he quickly came to understand that working on *Lost* is an exercise in faith as well. "I know a lot of actors don't like [not knowing details] because most of us are taught the more you know about the character, the better. You find out their history and do as much research as you can. But Carlton and Damon have done a fantastic job. I love what they have done so far. I basically play it scene-by-scene and line-by-line. It's like doing a bit of [something by playwright Harold] Pinter where you read the line and think, 'Well I think it means...' So I get the scripts and I know they will be great. What they have given me so far is a dream. I have no reason to worry."

When Desmond runs from the hatch in *Orientation*, it's Locke who immediately takes on the job of assigning shifts to maintain the button. Certain that the hatch will reveal his purpose, Locke's faith instead binds him to the dank, underground dwelling for most of the season. Inspired by his character's path in the initial season, O'Quinn admits Locke's season two actions were difficult. "Last season to me seemed like one long episode that I called 'The Hatch.' I was talking to Josh [Holloway] at one point when we were two-thirds of the way through the season and I was like, 'I feel so out of shape. I tried to go swimming the other day and I could only swim so far...' and Josh said, 'You know what that is? That's hatchback,'" O'Quinn laughs. "But [Locke] needed to go through it," the actor continues. "I have always thought he was a seeker for some meaning and purpose. He was looking for an answer and he was convinced it was in the hatch. It was the answer, but he found he wasn't happy with that answer, so he went looking for another answer. I don't think either of us [the character or the actor] was terribly happy with the way it came about, but we were happy that it came about."

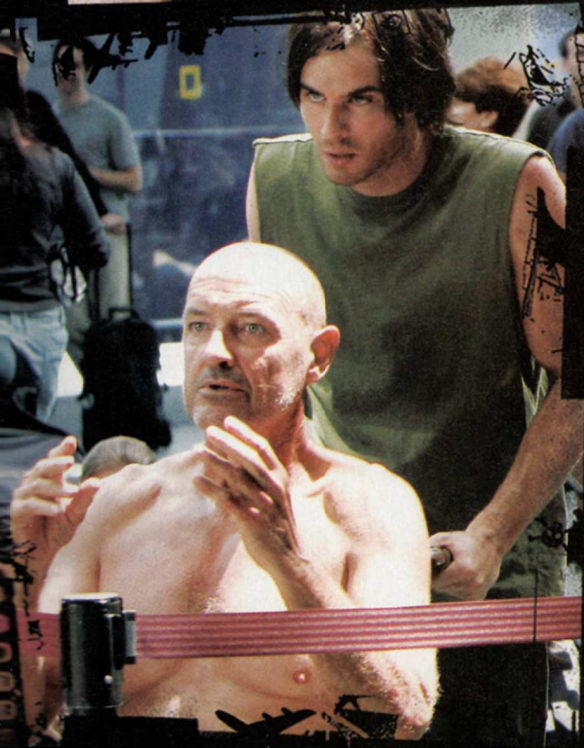
"I THINK *LOST* THIS SEASON IS GOING TO DEFINE ITSELF AS WHAT IT IS. THE COMPASS HAS SETTLED IN A DIRECTION AND I THINK REALLY THINK THAT IS A GOOD DECISION."
— TERRY O'QUINN (LOCKE)

EMBRACING THE UNKNOWN

TERRY O'QUINN explains why he aligns himself with John Locke's spirituality...

"In fact, I believe that it enhances the quality of life to believe in magic and the mystical. I don't tend to go, 'Well there is God and that explains it all.' I like to think there are a lot of different powers and forces and faith and serendipitous things. I believe life is more interesting if that is in your life, but I can sometimes 'go to sleep' and I think a lot of us do: we go to sleep

and stop looking for angels and magic and stop thinking that every person that crosses our path crosses our path for a reason and are potentially something powerful. When we stop thinking that way, life becomes less interesting and John Locke wants life to be that way. So do I, but it takes some effort every morning and you have to think about it."



STAR STATUS

ADEWALE AKINNUOYE-AGBAJE talks about coming to terms with 'celebrity'...

"It's made me a much better professional and hopefully, a much better artist and person. It's changed my life. I have always been recognized, but it took me awhile to embrace it. I fought it for some time. I had to realize I'm a celebrity with this job and it's been a great learning experience."

Surprise seems to be a common thread with the *Lost* actors in season two, which Adewale Akinnuoye-Agbaje can attest to from his own experiences. Introduced as a Tailie survivor early in the second season, his character of Mr. Eko slowly unfolded script by script until his deadly past as a Nigeria drug lord pretending to be a priest was revealed in *The 23rd Psalm*. "For me, the pinnacle of the character was *The 23rd Psalm*," the actor says passionately. "Until that point, I certainly didn't know who he was. I just played it intuitively and instinctively. It was very much on a basis of trusting the writers that they would supply a back-story to him that I would be happy with. If you remember, the evolution of Eko was very mysterious and quite sparse. I really, really loved the evolution and I'm definitely an actor that thinks less is more. It was a wonderful way to titillate an audience for the first eight episodes. I enjoyed that and I loved playing the silence, the beats, the mystery and the revelation of the new tape inside the Bible, and the joining of the two forces – the Tailies and the original survivors."

BONDING WITH THE BOX-MAN

Like their on-screen connection, HENRY IAN CUSICK explains his admiration for Terry O'Quinn...

"I've been able to work closely with Matthew [Fox], Clancy [Brown] and Terry [O'Quinn]. All three of them have been brilliant to work with and it raises your game. It's like doing a little play, especially in season two when I had so much stuff to do with Terry. It was down the hatch and very dark and very intimate, so it was like theater. I love working with Terry. He was the first person I worked with when I arrived and I found him very welcoming, yet pretty quiet

and contained. He's very generous as an actor. When Desmond and Locke meet for the first time [in the season two finale] on the beach, I thought there was a genuine connection between those two characters. I think they really liked each other and they got on well, and were coming from the same place in believing and pushing the button. I think there is a genuine bond between them, or I hope there is because I like working with Terry!"



"[DESMOND] HAS SOME BELIEF IN SOMETHING, BUT LIKE MOST PEOPLE, THEY HAVE MOMENTS OF WEAKNESS. HE HAD ONE OF THOSE BY RUNNING AWAY AND GOING TO THE BOTTLE. BUT IT'S COMPLETELY NORMAL TO HAVE FAITH, LOSE IT, AND THEN GET IT BACK."

— HENRY IAN CUSICK (DESMOND)

"We shot the first part of season two in isolation and I didn't get to meet the whole cast for about three months into shooting," the actor continues. "It was almost like shooting a separate movie, but it was a very enjoyable process for the evolution of the character. It was finding out who he was and it all happened organically, the mixing of the actors and my Tailie team. It was like going to a new school, and getting to grips with the new rules. I really enjoyed that, and the cherry on top was finding Eko's rich back-story. It was one of danger, fear and menace, but at the heart of it was this pure, undeniable compassion. I think to have all those dynamics all in one character, that's what's made him so appealing. With Eko, he's the sort of character, no matter where he goes, you are always going to forgive him. He can slaughter 100 people, but you know his intent is always pure. He may be misguided and make mistakes, but he has this very sincere, redemptive quality. I think that's what resonates with ordinary people, because this is life. You mess up and then you pick up. His pick up is very sincere. He doesn't try to con himself or anybody else. His journey of redemption is absolutely an honest one."

Eko's redemptive turn kicked into high gear during the last third of the season, with the character moving purposefully towards any opportunity to make amends for his previous sins. "It was a pretty big surprise to find out that I was building a church," Akinnuoye-Agbaje laughs. "It's a very organic process, and you just have to keep your eyes and ears to the ground and see what comes. That was a curve ball I didn't see coming. I thought of all the characters, I thought what [the church] represented was the essence of Eko. He's one of the few characters, besides Locke, that really embraced their position on the island. Rather than try to get off of it, he had come to terms with being there and was making a life, which was the building of the church. Eko is a priest at heart and so his foremost concern is for the spiritual welfare, not only of himself, but others. While everyone else was trying to survive, he took this completely different approach, where he wasn't waiting for things to happen to him. He took control of his destiny and he took what he regarded as a priority forward, which was the spiritual. Ultimately, there is going to be a judgment day and he wanted to be cleansed for that. He saw his time on the island to be an opportunity to do that."



BY THE FIRE



By the end of the year, everything came back, full circle, to the button once again. While Locke was losing all faith in the hatch task, Eko was only growing in his belief in their need to continue the job. In the season two finale, *Live Together, Die Alone*, their opposing faiths come to a head with violent results, when the counter runs to zero and Locke makes sure the button isn't pushed. Reflecting on the emotional turmoil in the episode, O'Quinn says, "It was difficult for the characters because Eko at that time was focused and obsessed, as Locke had been previously. So Locke was forced, to a certain extent, to look in the mirror and say to himself, 'This is how I was and it's kind of unreasonable, and in fact, it's wrong.'" Akinnuoye-Agbaje agrees, "With Locke, it was a great dance. At the time Eko came into the show, Locke was quite lost with regards to his faith. He was quite shallow because anytime he came to a challenge he would abandon it or he got angry with it. I think the purpose [of Eko] with Locke was to show him what faith really meant. It's the whole point of the button pushing; it's really about blind faith versus the philosopher. It wasn't an intellectual thing. It was pure faith."

"EKO IS A PRIEST AT HEART AND SO HIS FOREMOST CONCERN IS FOR THE SPIRITUAL WELFARE, NOT ONLY OF HIMSELF, BUT OTHERS. WHILE EVERYONE ELSE WAS TRYING TO SURVIVE, HE TOOK THIS COMPLETELY DIFFERENT APPROACH HE TOOK CONTROL OF HIS DESTINY WHICH WAS THE SPIRITUAL."
— ADEWALE AKINNUOYE-AGBAJE (MR. EKO)



Of their last face-off in the hatch, Akinnuoye-Agbaje offers, "On the surface, it looks like Eko is absolutely mad, but he taught John Locke what faith was again. Once his purpose had been accomplished, there was nothing left for him to do. He passed a mantle to Locke. He showed him how to believe. He showed him the root and the core and the base of belief. Locke's faith wasn't strong. He had to question and see what happens. Because of the strong sense of faith and knowing, he absolutely took it for what it was and it turns out he was dead right. The button was the crux that says who was right or who was wrong. At the end, Locke said, 'I was wrong,' but he was too late. Now, we have to make up for that. Eko has done his job and he's shown them that the essence of survival is an unshakeable faith and that will help you withstand any obstacle, even being stranded on an island without thinking you are ever going to get off. Job done!" he laughs.

ANOTHER WORLD

HENRY IAN CUSICK enthuses about the new life he is enjoying in Hawaii...

"We moved out here, my wife and my two kids. We wake up every morning smiling. It's been beautiful and incredible – the best of both worlds. I have to say in the last two or three days, it's finally sunk in that I am now working on *Lost* and living in Hawaii. I'm now thinking, 'Wow!' I can now relax into it and not worry that it's getting taken away from me, like I'm getting killed off or it was a mistake!"

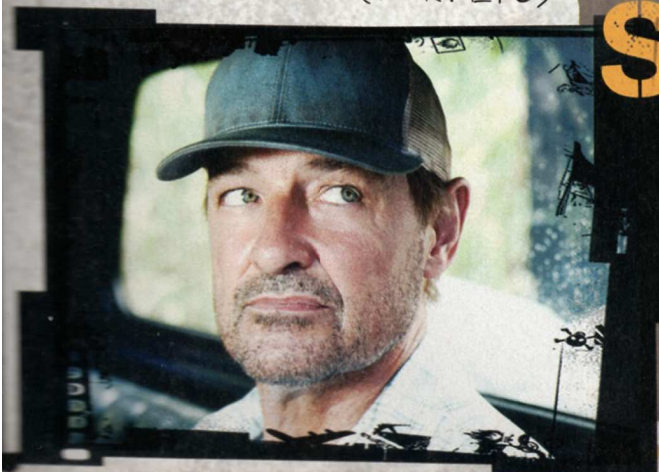
Desmond also gets his own renewal of faith in the faith when he desperately engages the fail-safe latch to stop the electromagnetic pulse. The episode finally reveals how he lost his faith earlier, losing the love of his life, Penny, and being disillusioned by fellow hatchmate, Kelvin. "Desmond is faith-based, as are the other two who pushed the button," Cusick says in conjunction with his cast mates. "I think what they were trying to say is that faith is blind. Faith is faith and you do it because you have faith. They all believed by pressing the button they were saving the world. He has some belief in something, but like most people, they have moments of weakness. Desmond had one of those by running away and going to the bottle. But it's completely normal to have faith, lose it, and then get it back."

SCI-FI SUMMER

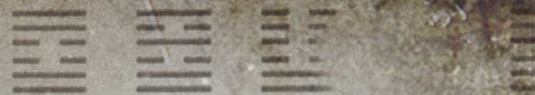
TERRY O'QUINN reveals how he spent his summer hiatus from *Lost*...

"I did a little project up in Vancouver. I wanted to go up there because I love that city so much, so my agents found me a job and I shot for a couple weeks up there for the ABC series, *Masters of Science Fiction*. It's funny because the

character is basically John Locke. It's a story of science vs. faith, but I played it the only way I could. It will come out kind of being the same thing, but I enjoyed it. I had a couple of beautiful weeks up there and it was a nice story."



BY THE FIRE



Another thing the actors agree about is the shocking revelations in the last moments of the season two finale, regarding Desmond's Penny and the cold, icy place. Cusick shakes his head in surprise and says, "I had no idea he was even in the army! I thought he was a doctor or something to do with medicine. I was very, very surprised to see that he was in jail for cowardice, or at least that's what we think. And that he was a Lance Corporal and his involvement with Penny. It was a complete surprise. I had no idea, honestly."

"I had no idea either," O'Quinn concurs with awe. "We didn't even know that was coming, even the cast, because it wasn't included in the script. I'm sure thousands of people flipped the channel because they thought the show was over when that came on. We were sitting here watching it with my son and wife and they said, 'Well...?' and I said, 'Wait a minute! I think this is part of it!' It was right out of left field. I really liked the turn that it took."

Now in season three, the three men are at a crossroads. For Cusick, Desmond may be more fleshed out with a history, but the path ahead is still just as unclear as it was last season. "Having read the scripts and the way it is going, I have no idea what they are going to do with Desmond," he laughs. "When I read the

season two finale, it was a different direction than I was expecting. I expected more spiritual stuff, but it was a lot more action-packed for Desmond. The first scene I did this year, I was surprised what they did with Desmond, so we'll see."

On the other hand, O'Quinn is thrilled that surviving the hatch explosion has given Locke a new sense of purpose. In the actor's opinion, Locke's first flashback episode of the year, *Further Instructions*, was a return to form. "I love the contrast of the fact that he was such a loser, but I think the strength of the character is in the contrast in that he was such a loser. On the island, on the first season, he had become so strong when he landed and was reborn. I think in season two he began to slide back. As we all do, if we stop looking for the magic, he began to slide back to his 'desk job,' per se. What was necessary about the violent ending was that he had to, for his own sanity and his own freedom, smash the computer. He had to break out and couldn't accept where he was going, just on a personal level. Whether or not it was going to save the world, this was his journey and he wasn't satisfied with where it was taking him. He was kind of saying, 'If the world is only going to be saved by someone sitting down here pressing a button forever, well good luck with that! I've got somewhere to go.'"



FILMIC EKO

ADEWALE AKINNUOYE-AGBAJE reveals his exciting forthcoming movie projects...

"First, I'm working on a feature I am going to direct. That was really the primary concern with me leaving the show because I can't do both of them at the same time. I just finished the Sundance Film Lab [an independent film development course] and it's the only British project they are backing. There is a lot of interest in it and I'm looking forward to sinking my teeth into that. Industry-wise, I'm immediately going to

be doing some animation with *Dr. Seuss' Horton Hears A Who*. I'll be playing an animated voice in that. I've always wanted to dabble in that and this will be my first taste of it. I have a couple of projects for film, too. I always loved the freedom of doing movies. It's where I started and it will be nice to go back to it. But I love TV, so any medium where you can have great characters is wonderful."

"IT'S FUN TO WORK WITH DOM [MONAGHAN], AND I THINK THE CHARACTERS REALLY JIVE WELL WHEN THEY ARE ON THE SAME WAVELENGTH. IN THE END, AFTER THE JOURNEYS THAT HAVE BEEN EXPERIENCED, LOCKE HAS A GREAT DEAL OF RESPECT FOR CHARLIE THE ONLY PERSON WHO ACTUALLY KILLED SOMEBODY [ETHAN] BECAUSE HE POSED SUCH AN IMMEDIATE THREAT TO HIS FAMILY."

- TERRY O'QUINN (LOCKE)





4 ③ 15 16 23 42

"I HAD NO IDEA [DESMOND] WAS EVEN IN THE ARMY! I THOUGHT HE WAS A DOCTOR OR SOMETHING TO DO WITH MEDICINE. I WAS VERY, VERY SURPRISED TO SEE THAT HE WAS IN JAIL FOR COWARDICE, OR AT LEAST THAT'S WHAT WE THINK. I HAD NO IDEA, HONESTLY."

— HENRY IAN COSICK (DESMOND)

"The first episode for Locke is pretty much a big adventure and it's not much else," O'Quinn continues. "Locke wakes up and he's free and lucky to be alive. He wastes absolutely no time in looking for what he is supposed to do now. It's not like he goes and puts his feet up in the hammock and sits on the beach. He goes looking right away for what he is supposed to do, and that's him: in the woods, trying to help Eko... and the knives are back out"

With the survivors scattered all over the island, with Jack, Kate and Sawyer hostages of the Others, Locke's purpose is two-fold: to take control of his destiny again, and for the lonely man who knows rejection intimately, to make the choice to save the family that he's become part of on the island. "I've always wondered about him being a leader," O'Quinn muses. "I never really saw that, and I think people just put him up there against Jack as an alternate leader. I don't know that Locke saw himself as a potential leader as much as a Merlin-type figure and someone else is King Arthur. But, in fact, he is looking for that sense of place and family. He uses that very word when he says to the group that he is going to bring Jack, Kate and Sawyer home. He calls it 'home' and he expresses literally and figuratively that they are family. The disillusion of that family came from his dissatisfaction and his own chafing at what he had found to be his place. [The hatch] removed him from the family and he sort of lived at the office, more or less. I guess you can say it's a parody of where we are today — people living at the office away from his family."

In the flashback portions of the episode, 'family' and 'belonging' are again the themes as Locke is shown living on a commune. "The flashback is as happy we've seen him in his past, where he seems comfortable and he fits. People like him. They are growing pot on this farm, but that's not what it's about for him. It's about being in a place where he is accepted in a family, with his own identity."





Coming back to the theme of redemption, O'Quinn admits his favorite moments of *Further Instructions* are where he gets to make amends with Charlie and in a way, Boone. "I worked with Dom [Monaghan] a lot. Charlie and Locke reestablish some kind of relationship and that is always pleasant. It's fun to work with Dom, and I think the characters really jive well when they are on the same wavelength. In the end, after the journeys that have been experienced, Locke has a great deal of respect for Charlie. For example, Charlie is the only person who actually killed somebody [Ethan] because he posed such an immediate threat to his family. I don't think Locke thinks Charlie is a comic lightweight. I think Locke appreciates the journey Charlie has taken because it was a dark trip. He expresses as much in the episode and apologizes for misjudging him, and I really like that touch. I feel like the writers have given me the gift of being able to say he is sorry to Charlie and also to tell Boone he is sorry. Boone comes to Locke in a vision and Locke says he is sorry and Boone says, "It's ok. I was a sacrifice the island demanded." It hits him hard and hopefully, you will see that he missed Boone." Pausing he adds, "It was really nice to have Ian [Sommerhalder] back. I missed him."

While O'Quinn is hopeful about Locke's future, Akinnuoye-Agbaje knows Eko's path is now over, with his death by the black smoke 'monster' in *The Cost of Living*. While fans were shocked and dismayed to see Eko perish, the actor reveals it was all part of the plan. "In a nutshell, Eko completed his mission and his purpose on the island was meant to be. Which is why the third season is almost an ode to Eko. It's like Locke is thanking him in his actions of trying to save his life and bring him back. Locke knows that he was right and he saved not only Locke's life, but the whole of the island, and he's rekindled Locke's journey into faith. You can't get a better act of compassion and I think Locke acknowledges that without even saying it. It's a beautiful relationship that they have now, because they are both on the same path and they believe on the same degree now. I think it's a wonderful evolution of arcs. There's nothing else for him to do but resolve his own personal demons and exit. I think *The Cost of Living* becomes that and it's his personal cleansing."

"I personally believe that when you enter nirvana or Eagle Peak, as we say in Buddhism, or heaven in Christianity, or Mecca in Islam, when you enter that gate there is this judgment in all of them. Eko has to face that before he goes to the next stage and in so doing, you have to cleanse yourself and right the wrongs you have done. I believe Eko has not necessarily fulfilled his true mission. He may have lived life as a coward, and what I mean is that he has lived a lie and wasted his life to some degree by hiding behind the persona of this warlord instead of embracing his higher purpose. He knows that it's that tug of war and the failure to become that higher being that is his downfall. He doesn't really fully negotiate his higher purpose.

"Ultimately, I think he is a good guy," he continues. "He saved his brother's life and in *The Cost of Living* he saves the village from being overrun by drug lords. With Locke, he saves the whole island by trying to convince him to press the button. All of his actions are based on a pure intent, so I think he will be resting in Eagle Peak, or whatever denomination that works for you," he smiles. "I just enjoyed the character and finding Mr. Eko. The realm between 'action' and 'cut' is where I lived. As an actor, you don't get many opportunities to work in an environment such as Hawaii that will inform your performance. You don't have to do much. To experience this as a person, much less an actor is a gift. I really relished and loved putting on the clothes, the beard and getting my stick. It was cathartic for me."



TINY TEARS

The crying side of acting can be difficult, explains TERRY O'QUINN...

"I was surprised that John smashed the computer and he had to go out to the woods and cry. I got very tired of John going out into the woods and crying, but it will happen again, especially in the

flashbacks. Hopefully, this season he will become a stronger individual on the island, but when you go back to the flashbacks, apparently he still has some crying to do [laughs]."

As a Buddhist in real life, Eko's journey had particular resonance for the actor. "The arc was an exploration of spiritual, religious and mystical belief and it represented a good time for me because that is where I am in my life. As Eko, I had the best time of my life out there. It's a juicy role to play and I don't think you see a character on TV like that too often. Outside of work, getting to be paid to be on a beautiful island such as this, most people don't see this in their dreams, let alone in their lifetime. I grew up in a very humble background, so there are places I experienced here, where we shot, that I didn't even know existed. It's been a great experience and one I will take with me all the time. This is the cream of the crop and I realize that. It's been a great ride."

With just the first six episodes aired, *Lost* takes the path least expected and reinvents itself once again. Fans will have to be patient waiting for the rest of the season to continue in 2007, but O'Quinn is excited again about where the show is going. "I think *Lost* this season has the arrow. I'm feeling that. [*Lost*] is going to define itself as what it is. You can put a name on it finally and define it as what kind of a show it is. The compass has settled in a direction and I think really think that is a good decision."

"I THINK THE PURPOSE [OF EKO] WITH LOCKE WAS TO SHOW HIM WHAT FAITH REALLY MEANT. IT'S THE WHOLE POINT OF THE BUTTON PUSHING; IT'S REALLY ABOUT BLIND FAITH VERSUS THE PHILOSOPHER. IT WASN'T AN INTELLECTUAL THING. IT WAS PURE FAITH."
— ADEWALE AKINNUOYE-AGBAJE (MR. EKO)

FRENCH CONNECTION

HENRY IAN CUSICK reveals his new short film role...

"I did a short film [recently] called *After the Rain* by director Gaelle Denis. She's a French director. It's a beautiful little love story and even though it's a short, I'm really, really excited about it. It was commissioned by [UK's] Channel 4."

GET LOST

MASSIVE MCFARLANE TOYS GIVEAWAY!

Thanks to our fantastic friends at McFarlane Toys and cult store Forbidden Planet, we have pulled together a swag bag of *Lost* prizes that Sawyer would give his entire stash to get hold of...

Award-winning McFarlane Toys, recognized as one of the world's best action figure manufacturers, has given *Lost*'s legions of fans something new to obsess over. McFarlane Toys' *Lost* Series 1 captures six fan-favorite characters from the series' first season: Jack, Kate, Locke, Hurley, Charlie and Shannon. Each 6-inch *Lost* figure has a detailed base and

photographic backdrop, capturing an episode-specific moment in the character's story. In addition, each package will include a detailed prop reproduction central to the character's story, enabling fans to 'own' a piece of the show's mythology.

McFarlane Toys will also release *Lost* deluxe boxed sets re-creating key

moments between multiple characters, and small-scale dioramas replicating central locations such as the mysterious island and the famous hatch. The Series 1 Deluxe box set features Locke, Kate, Jack and Hurley all crouching around the hatch, as seen in the season one finale.

www.spawn.com
www.forbiddenplanet.com

THE 'GET LOST' STASH

As our McFarlane Toys and Forbidden Planet pals are so awesome, we've got two full set of the Series 1 figures, plus The Hatch Deluxe box set!



FORBIDDEN PLANET

To get your hands on these fantastic prizes, just answer this simple question:

Where is the biggest Forbidden Planet Megastore in the UK?

A) London B) Liverpool C) Lands End

Send your answer, along with your name, age and home address to: lostproperty@titanemail.com

Full 'rules' details are below. Good luck!

RULES

The competition closes February 6, 2007. The competition is open to UK residents aged 16 or over (or with parent's/guardian's permission if under 16). Employees of the promoter, its agents or anyone professionally connected with the promotion, and their families, are excluded from entering this competition. Prizes will be awarded to two entries drawn at random under independent supervision within seven days of the closing date. Winners will be notified by post within 28 days of the closing date. There is no cash alternative to any prize. The editor's decision is final and no discussion will be entered into. To request a list of winners please write to *Lost Magazine*, 144 Southwark Street, London, SE1 0UP within 28 days of the closing date. Titan Magazines is the recognized promoter of this competition. Only one entry per person. No multiple, bulk or third party entries accepted..





SEASON THREE
LOST
SPOILER ALERT

JUDGMENT DAY

(PART ONE)

In *The Cost of Living*, Mr. Eko experienced 'round two' with the island's most feared resident. It has been referred to as the 'monster,' black smoke, the security system, but no one actually knows what this strange force of nature is yet, or why it targets the people it does. Turn over the page, if you dare, and witness a major exclusive: part one of a series of concept art that helped birth this moment – one of *Lost*'s most terrifying and significant scenes to date...

Compiled by Paul Terry



▲ The storyboarding of this sequence begins with an ominous shot looking up at a canopy of trees...



▲ ...as we cut to our friend, Mr. Eko, walking into the clearing, in search of Yemi, who he keeps seeing.



▲ Then, the camera starts to push in on Eko, increasing the dramatic tension of the scene...



▲ ...until we are close-up to Eko, clearly able to see the concern and intrigue on his face.



▲ Then, that all-too-familiar sound – “Tick-tick-tick-tick-tick” – as a wispy trail of black smoke drifts around the back of Eko...



▲ ...which causes him to spin around, startled and confused. We end up as confused as Eko...



▲ ...as it cuts to Eko's POV (point-of-view) to reveal that there is nothing there.



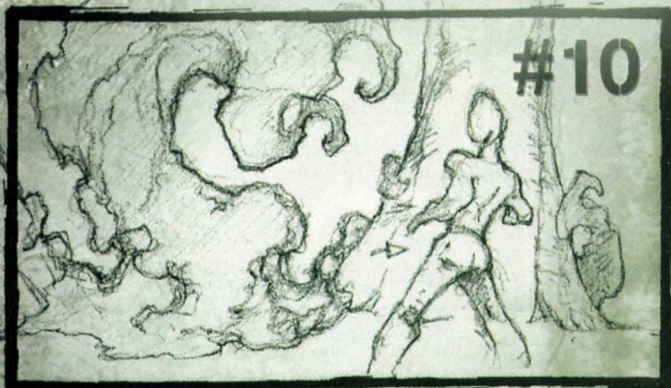
▼ Did he imagine it? Did we? As Eko turns back around, the fear returns to his face...

LOST

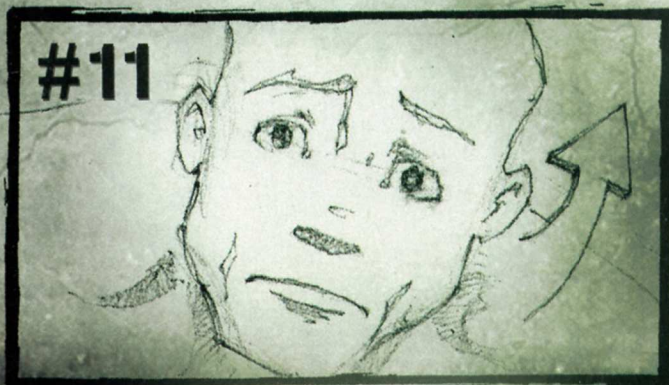
Dark Territory



▲ ...as the camera begins to go high, we wonder what POV *this* shot is from...



▲ ...until we realize it is the 'monster' looking down at Eko!
A huge cloud of black smoke rises up...



▲ ...and this is not the stoic Mr. Eko that we watched face-off with the 'monster' in season two...

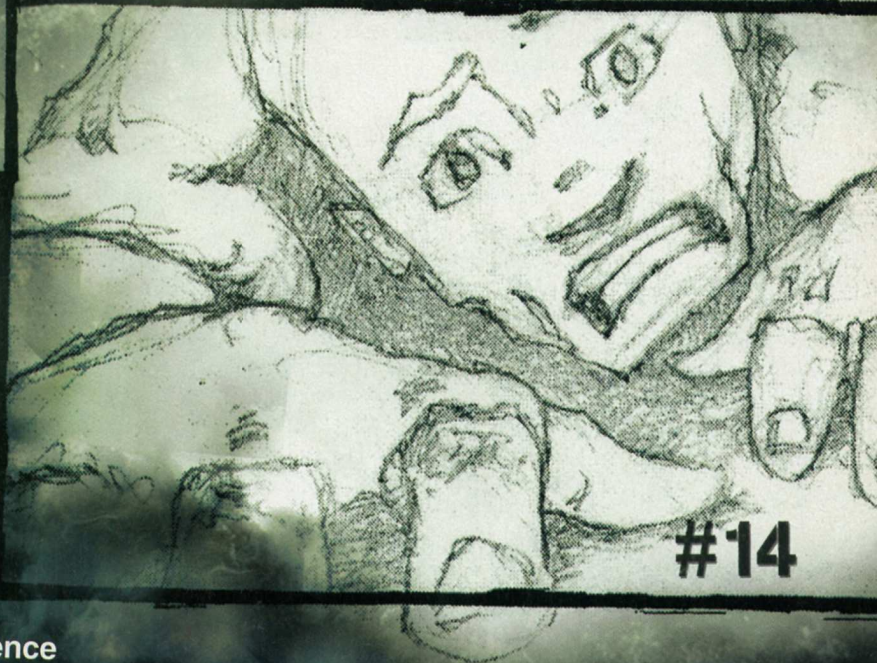


▲ ...this is a Mr. Eko who is has no intention of sticking around.
He turns to run away from the 'monster'...



▲ ...but it grabs him, engulfing the lower part of his body.

▼ As he smashes into the ground, the terror of his face is clear...



Fear not, in the next issue
(unleashed February 13, 2007)
we conclude this spectacular sequence
with the remainder of the storyboards outlining
Eko's epic struggle with the 'monster'...



The Oceanic

Flight 815 (SYD - LAX)

FIRE IN THE SKY

Our Oceanic section continues to explore all the aspects of Flight 815's doomed journey. Art Director **SCOTT COBB**, under supervision of Production Designer **ZACK GROBLER** created this beautiful drawing. Extra thanks to Michelle Coleman and Samantha Thomas from the *Lost* production office helping source this exclusive piece of 'Otherville' concept art...



LOST



BY THE FIRE

4 8 15 16 23 42



BITE THE BULLET

She had a turbulent enough time before she crashed on the island, but this was nothing compared to the trauma she faced in the forests. After accidentally causing Shannon's demise, her trigger-happy days were over when she realized she didn't have it in her to kill the nefarious Other, Henry Gale. But her redemption was short lived, as Michael – in a bid to get his son, Walt, back from the Others – shot her dead and let Henry go. Now, **MICHELLE RODRIGUEZ** talks exclusively about the trials and tribulations of Ana Lucia Cortez...

Words: Tara DiLullo

OVER POPULATION



When you initially spoke with Carlton and Damon about the character and the length of the arc, were there things they told you they wanted to have happen to Ana Lucia or did your character evolve organically?

Yeah, they are definitely the evolutionary types so she just evolved.

How did you approach playing her when you didn't know what her real motivations were?

Being Ana Lucia was an interesting experience. She was so hardheaded and stuck in her ways. She's very calculating and she's thrust into a realm of complete ambiguity and there is nothing but utter mystery. She's lost [laughs]!

To me, she was the epitome of being lost – take someone like her, throw her into the jungle in the middle of nowhere out of a plane [crash], and now all this chaos has occurred to her. It was interesting because, in the beginning, I didn't know where they were going with it. I thought it was going to be all about the mother and the daughter and the misunderstood relationship between the two and their lack of communication, I thought that's what it was going to be about as far as her back-story, but she killed someone! Whoa, they threw a curveball with that one!

When you expect a character to go one way and you get something different in the script, is that hard to play and adjust to?

No, that's what life is about. If anything is inevitable, it's change. At the end of the day, yeah, she embodied that for sure. It was interesting, all the emotional curveballs that [the writers] were throwing at me, and the little amount of time I had to execute them was a learning experience and I wouldn't trade that for anything. It taught me to be on my toes.

Was working on *Lost* particularly challenging for you?

Oh yeah! When I get a Hollywood script to do a film, I am preparing for it as soon as I come aboard. I have about a month and a half to prepare through most of pre-production before we start shooting. It's incredibly rare for me to be in the situation that I put myself in doing a TV show, where you don't really have that time. It was actually great because now I have a really great innate ability to respond to spontaneous situations.



Did you feel the environment of actors on the show drew more out of you as an actor?

Yeah, are you kidding me? The majority of the actors like Harold [Perrineau] and Adewale [Akinuoye-Agbaje] and Terry [O'Quinn] and Josh [Holloway] – who really helped me out a lot too from his experience from the year prior working on the show – everybody was so helpful with little hints at what I should do. Daniel [Dae Kim], was especially there all the time, helping me out saying, “Look, I know it’s tough. Things change everyday and that’s how it’s going to be. Just get used to it.” When I got here it was like a whirlwind. I didn’t expect that. I’m used to working on films where usually they save the hardest [scene] for last. Here, it’s like, one day it rains and the next thing you know you are doing the hardest scene and it’s like, “Ah!” You’re caught off guard all the time. It was always a surprise with a flurry of punches.

How much notice did they give you that Ana Lucia was going to get killed?

Two weeks before we shot it. It was hard keeping it from everyone... that was the hardest part. The rest of the cast were talking about what they were doing next season and stuff and I’m like, “Uhm... what do I say ‘cause I’m not going to be here [laughs].”

Do you think Ana Lucia was redeemed?

For sure, there was redemption. I think the epitome of Ana Lucia’s mentality is at that one pinnacle moment when she decides not to shoot [Henry Gale] and she is sitting there frustrated by her decision. I think that, at that point, it is pretty evident that she has made a very powerful realization that I think the majority of governments around the world should make when it comes down to this predicament of deciding whether or not to kill somebody. You are not worthy of deciding who lives and who dies. That is a powerful decision to make and I think through the entire run of Ana Lucia’s character being on the show she took it for granted. It was something that she worked off of anger and righteousness, and righteousness is brutal. When you feel you are righteous and right... it’s this, “Who the hell are you to play God?” That was that moment for her – it was her asking herself, “Who the hell am I? I am not God.” That’s what I was feeling and what I was playing off when I tried to interpret that moment.

You are in such a small realm on that island and everybody on that island, believe it or not, is just a symbol. They are all portraying a symbol. I think that Ana Lucia is the symbol of government and there’s the fall of that. If people read deeply into it and stop looking for blatant symbols, step back and look at the macrocosm of everything, it’s so cool.




What did you learn personally and professionally working on *Lost* for the year?

Millions of things! Being in Hawaii, I opened up my heart to spirituality and being open to the understanding that I don’t belong in the city anymore – that realization was massive. I grew up in a concrete jungle. Yeah, my family is from Puerto Rico, but if you go there it’s so Americanized. So I realized I don’t belong in the city. I just love nature. It made me realize a lot of things about myself and how my instincts guide me.

The other thing was that I was in dire need of some sort of regiment. My life is so sporadic. I love to live by the rule of the gypsies. I travel and I’m a wanderer, but I feel that even within that infrastructure you need some sort of stability or limitation. Just being on the show everyday and having to be prepared – getting to work at six in the morning and having to rely on myself for all those responsible decisions. It was something new for me. I always live life like a kid – and that’s my motto, never lose your youth – but that doesn’t mean you have to be irresponsible. So I learned a lot of cool stuff.

What do you plan to do next?

I realized some amazing stuff like life is too short to do things you don’t want to do. I realized my happiness is found in following my heart. I need some alternative other than Hollywood and television to make money. I work in a form of communication that is massive and I make sure that all my decisions are made because I want to do them not because I have to. Every day should be one step forward. I’m also getting my skydiving license! I’m starting a clothing line and I’m working on a project with Stan Lee called *Tigress*. He’s one of the gods of mythology. 

“ALL THE EMOTIONAL CURVEBALLS THAT [THE WRITERS] WERE THROWING AT ME, AND THE LITTLE AMOUNT OF TIME I HAD TO EXECUTE THEM WAS A LEARNING EXPERIENCE AND I WOULDN’T TRADE THAT FOR ANYTHING. IT TAUGHT ME TO BE ON MY TOES.”



TOM

MR FRIENDLY

NAME: TOM (PREVIOUSLY KNOWN AS MR. FRIENDLY)
PLAYED BY: M.C. GAINET

FIRST SEEN: ABDUCTING WALT FROM MICHAEL, SAWYER AND JIN'S TRAPT IN THE LAST MOMENTS OF EXODUS, PART TWO (SEASON ONE, EPISODE 24)
QUESTIONS: HAS HE BEEN ON THE ISLAND AS LONG AS BEN? DOES HE HAVE A SUPERIOR TRANKING AMONG THE OTHERS, COMPARED TO THE LIVES OF PICKETT?

'WE'RE THE GOOD GUYS, MICHAEL'

~~CAPTURED~~
~~ESCAPED~~

~~HENRY GALE~~

BEN

NAME: BENJAMIN LINUS (PREVIOUSLY KNOWN AS 'HENRY GALE')
PLAYED BY: MICHAEL EMERSON

FIRST SEEN: CAUGHT IN ONE OF ROUSSEAU'S NETS IN ONE OF THEM (SEASON TWO, EPISODE 14)

QUESTIONS: WAS HE BORN ON THE ISLAND? WHAT IS HIS HISTORY WITH JULIET? IS HE THE MAN IN CHARGE? WILL HE SURVIVE THE PREDICAMENT THAT JACK HAS PLACED HIM IN?

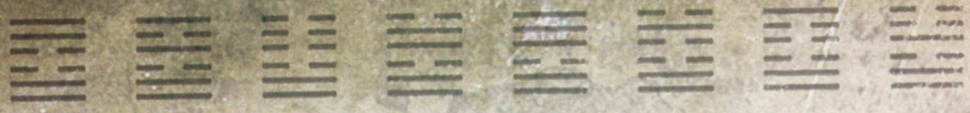
FAKE BEARD

SEASON THREE
LOST
SPOILER ALERT

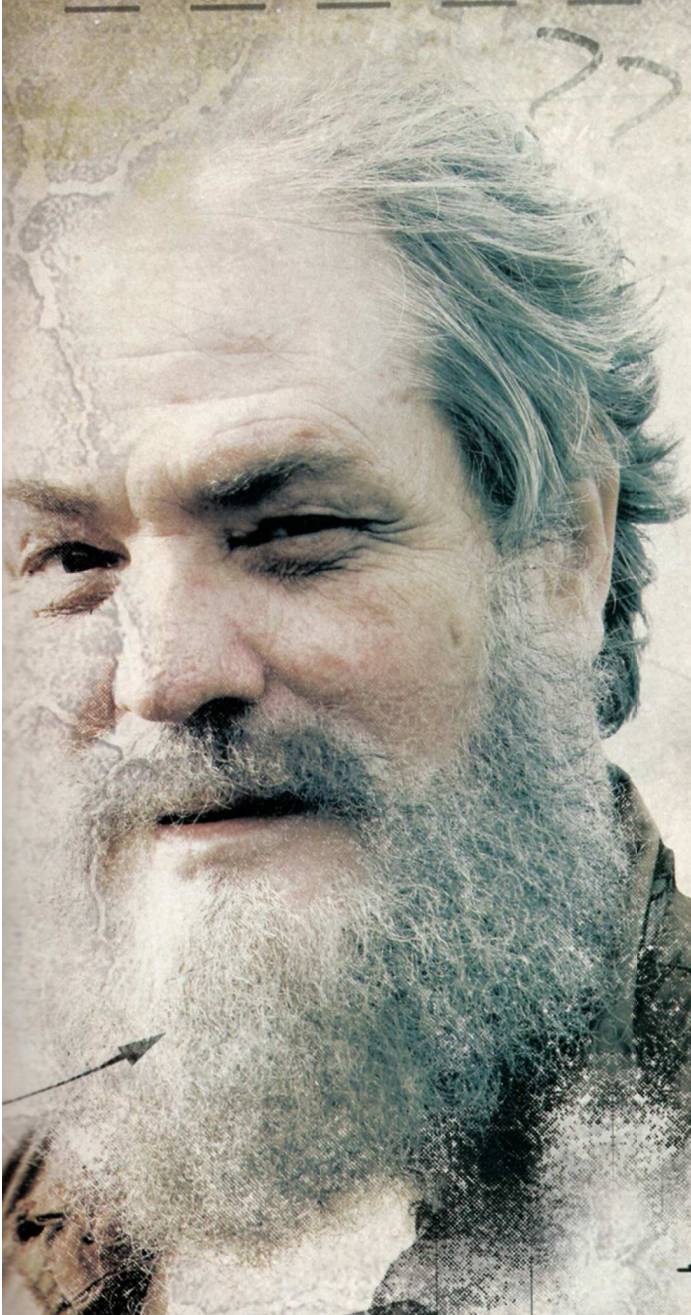
AN OTHER DIMENSION

We are slowly learning more about the mysterious group referred to as the Others. As the season breaks for a hiatus, we investigate the details we know about 'them'...

Words: Paul Terry



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First seen in Hydra station with Jack

JULIET

THE OTHERS

NAME: JULIET

PLAYED BY: ELIZABETH MITCHELL

FIRST SEEN: A TALE OF TWO CITIES
(SEASON THREE, EPISODE ONE)

QUESTIONS: WHAT IS HER CONNECTION TO THE OTHERS, AND DOES SHE HAVE A HISTORY WITH BEN? HOW HAS SHE MANAGED TO GET A FILE ON JACK'S LIFE? IS SHE DOUBLE-CROSSING JACK, OR BEN?



LINKED TO THE
DHARMA INITIATIVE

NAME: ALEX

PLAYED BY: TANIA RAYMONDE

FIRST SEEN: AIDING CLAIRE IN THE TERRIFYING FLASHBACKS CLAIRE HAD IN MATERNITY LEAVE (SEASON TWO, EPISODE 15) THAT REVEALED HER ABDUCTION BY ETHAN

QUESTIONS: IS ALEX REALLY ALEX ROUSSEAU, THE LONG LOST DAUGHTER OF DANIELLE ROUSSEAU? IF SHE DOES NOT ALLY HERSELF WITH THE OTHERS, WHAT IS HER ROLE WITH THE GROUP? HOW DID SHE MEET KARL?

ALEX

GAVE MICHAEL THE LIST OF NAMES IN 3 MINUTES

??

PICKETT

NAME: DANNY PICKETT

PLAYED BY: MICHAEL BOWEN

FIRST SEEN: AIDING THE ABDUCTION OF MICHAEL IN THREE MINUTES (SEASON TWO, EPISODE 22)

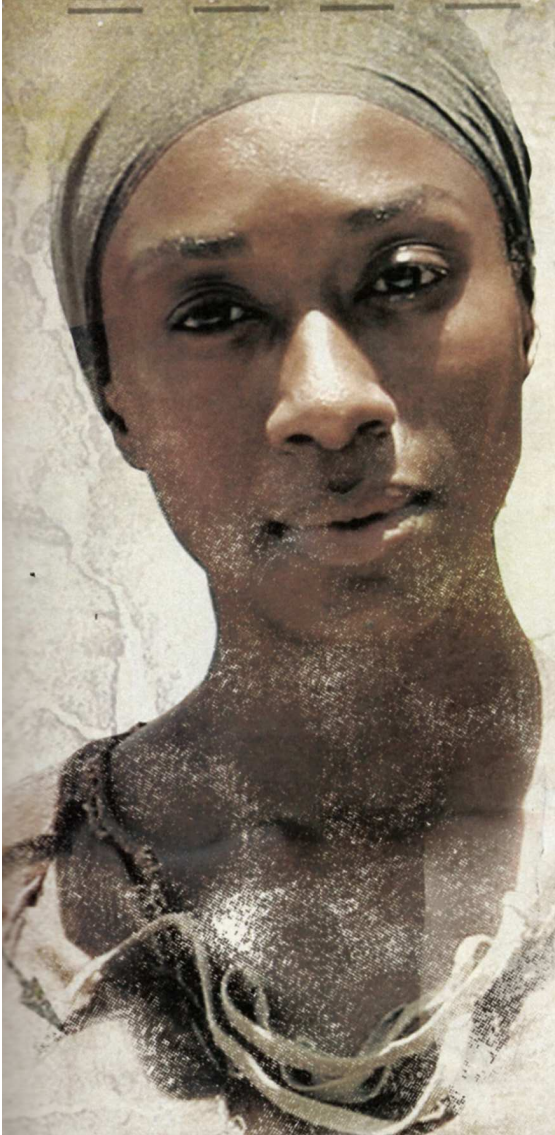
QUESTIONS: HOW MUCH HAS PICKETT SACRIFICED TO LIVE ON THE ISLAND WITH THE OTHERS? WHY DOES HE HATE SAWYER SO MUCH (AND NOT VENT HIS ANGER AT JACK OR KATE)?

HELPED CLAIRE ESCAPE FROM ETHAN

ROUSSEAU'S DAUGHTER??

DEAD END

Here is proof that even the Others cannot escape the grim reaper...



Ms. BEA KLUGH

NAME: BEA KLUGH
PLAYED BY: APRIL GRACE

FIRST SEEN: CONFRONTING MICHAEL IN THREE MINUTES (SEASON TWO, EPISODE 22)

QUESTIONS: WHAT EXPERIMENTS DID SHE CARRY OUT ON WALT? WHAT IS HER TRANKING AMONG THE OTHERS? WHERE HAS BEA GONE OF LATE?



ETHAN ROM
OTHER MAN

ETHAN Rom

SHOT DEAD BY CHARLIE DURING AMBUSH

ABDUCTED CLAIRE

DECEASED

PLAYED BY: PAULA MALCOMSON

FIRST SEEN: RECEIVING A GOOD LUCK KISS ON THE CHEEK FROM DANNY PICKETT IN THE GLASS BALLERINA (SEASON THREE, EPISODE TWO)

QUESTIONS: SHE SEEMED TO KNOW A LOT ABOUT SUN... ARE ALL OF THE OTHERS AS KNOWLEDGABLE ABOUT THE CASTAWAYS AS BEN AND JULIET ARE? DID BEN PUT HER IN HARM'S WAY?



COLLEEN
DECEASED

DECEASED

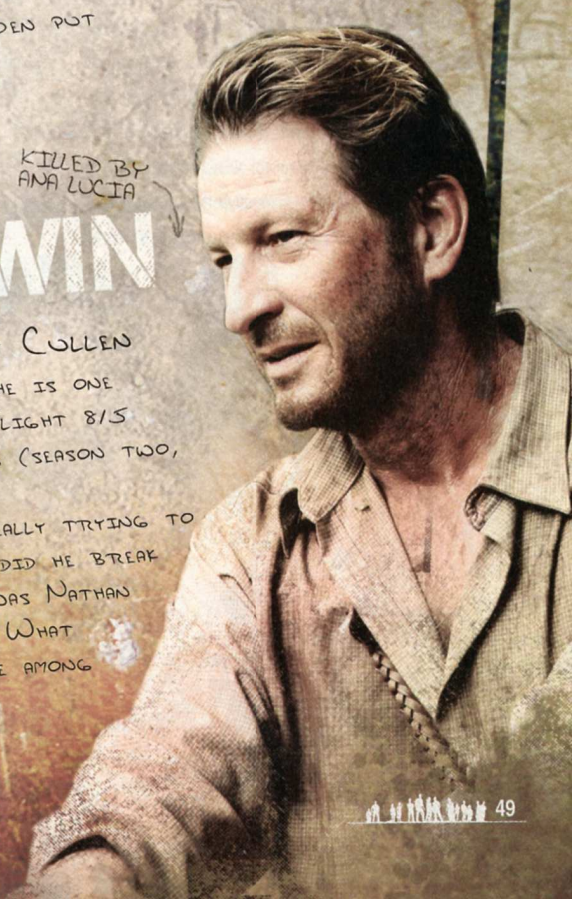
GOODWIN

PLAYED BY: BRETT COLLEN

FIRST SEEN: CLAIMING HE IS ONE OF THE SURVIVORS OF FLIGHT 8/5 IN THE OTHER 48 DAYS (SEASON TWO, EPISODE SEVEN)

QUESTIONS: WAS HE REALLY TRYING TO KILL ANA LUCIA? WHY DID HE BREAK NATHAN'S NECK? WHY WAS NATHAN "NOT A GOOD PERSON"? WHAT ROLE DID GOODWIN HAVE AMONG THE OTHERS?

KILLED BY ANA LUCIA



THE OTHERS



L to R: *Lost* Executive Producers Jack Bender and Carlton Cuse unite by the hatch

JACK OF A

SEASON THREE
LOST
SPOILER ALERT

It almost seems like something the mysterious Dharma Initiative would pull to establish worldwide entertainment domination: steal the most creative minds in television, lock a handful of them in a Los Angeles office, strand the remaining group in Hawaii, and let them all loose to craft *Lost*, one of the most compelling and innovative series in recent memory.

One of those brilliant masterminds is *Lost* Executive Producer/Director Jack Bender. No stranger to the business, he had already put his stamp on *Beverly Hills 90210*, *The Sopranos*, *Judging Amy*, *Felicity*, and *Alias* before being recruited for *Lost*. "What happened was this," explains Bender. "I had worked with J.J. Abrams a bunch [of times] and they wanted me to be a producer on *Alias* and it never worked out. I went to do a show with David Kelley but J.J. and I loved working together and we were developing something else back then. Lloyd Braun called J.J. and said, 'I've got this pilot. It is not very good but I want to do it. Can you make something of it?' J.J., being a genius, decided he could. He met Damon Lindelof, they wrote it, did it, and *Lost* became a series. J.J. just said, 'You have to run it. You are the only guy I would trust with this.' *Lost* has been an extraordinary experience for all the obvious reasons. I love the show and all the people I work with here. I've been given a blessed amount of autonomy given the distance to run this side of it [in Hawaii] while Damon, Carlton, and Burkly run it there [in LA]."

His previous gig was *Alias*, which featured a hi-tech covert spy universe. Despite *Lost*'s distinct contradiction in appearance and plotlines, the two series share a core concept. "The world of *Alias* was such a cool place to be," reflects Bender. "The best episodes combined style and content. You could be a stylish director and know how to spin the camera around a room and do fancy stuff. At the same time, if you didn't know how to deal with the heart of the show, which was always the character, that was the bible. *Lost* is very similar in that it is always about character first and what these people are going through. From the beginning, it has been as much about the 'monster' inside these people as the one outside in the jungle. As a director, you have to be cognizant of both of these 'monsters' and how to create the tension cinematically; the show is about what these people are going through in their past and present."

During the commentary for the season two DVD on the episode *Dave*, Bender stated *Lost* was not a cushy job for actors. Apparently, that statement also applies for the directors. "Yes, there is a certain jungle aspect to our show which is really part of the requirement," explains Bender. "We've had a lot of directors come and go. The ones who we have back are the directors who have that certain jungle attitude and are willing to stand under the

metaphorical waterfall and get wet. There is also a certain day-by-day existence in Hawaii and there's a kind of Polynesian spirit. There was a dolly track we were setting up in season one on the beach and there was a sea turtle coming out of the water, trying to get past it. I broke apart the shot and said, 'Guys, we have to move the track.' Living here and doing the show here, you have to have a bit of that Aloha spirit of, 'Hey man, if it is raining, we are going to shoot in the rain – we are going to make do.' So in the same way the characters deal with the island, the filmmakers do too."

So with the flashbacks shot on constructed sets, does Bender dread those tough jungle terrains, sandy beaches, and Mother Nature for on location scenes? "It is really fun," he offers. "There are times when you are knee-deep in mud and they are pulling scorpions out of the ground. There are rivers where we have to make sure the water is running and not stagnant because you can get a disease. Being a hypochondriac, I'm always on the look out for that stuff. You have to protect our actors and crew. It is not like doing a studio show or a courtroom drama. I've done *Ally McBeal* and the farthest you go is the studio back lot where you pretend it is Boston. But that is part of what gives our show the uniqueness it has in look and spirit."

ALL TRADES

Welcome back to *our* Others zone where we get you closer to the forces at work behind the island. For this edition, *Lost* Executive Producer/Director **JACK BENDER** emerges from the jungle armed with everything you need to know about his role on the show...

Words: Bryan Cairns

PAINT YOUR TARGET

For all its long hours, JACK BENDER explains how *Lost* and *Hawaii* inspires him when it comes to what hits his canvas...

"Well, I've been painting since I was 14 years-old, and there's The Hatch Painting, which is on display at the Yarger Fine Arts Gallery in Beverly Hills.

I had a show there, and as a painter or director, you tell stories, so I hope my paintings are visually stimulating in the same way *Lost* is. One thing I've

always learned from painting is you have to let something evolve and what you start with isn't necessarily what you end with. If you are creating in the right way and there's something really true about it, it will get better and better. That is true of directing too."

www.yargerfineart.com

Even all those wet scenes on the open water weren't the nightmare they could have been.

"Our production designer at the time, Stephen Storer, designed a raft nobody could believe was sea worthy," details Bender. "All our water guys were awesome. Stephen Williams – because I get so sea sick and because of the enormity of it – directed a couple of sequences including the raft stuff. I did the raft leaving with the dog chasing after it and Stephen did the actual stuff at sea. Then at the beginning of season two, it ended up that the second episode dealt with Sawyer and those guys on the raft, so Stephen got back to that. It was challenging, but we found a way to do it."

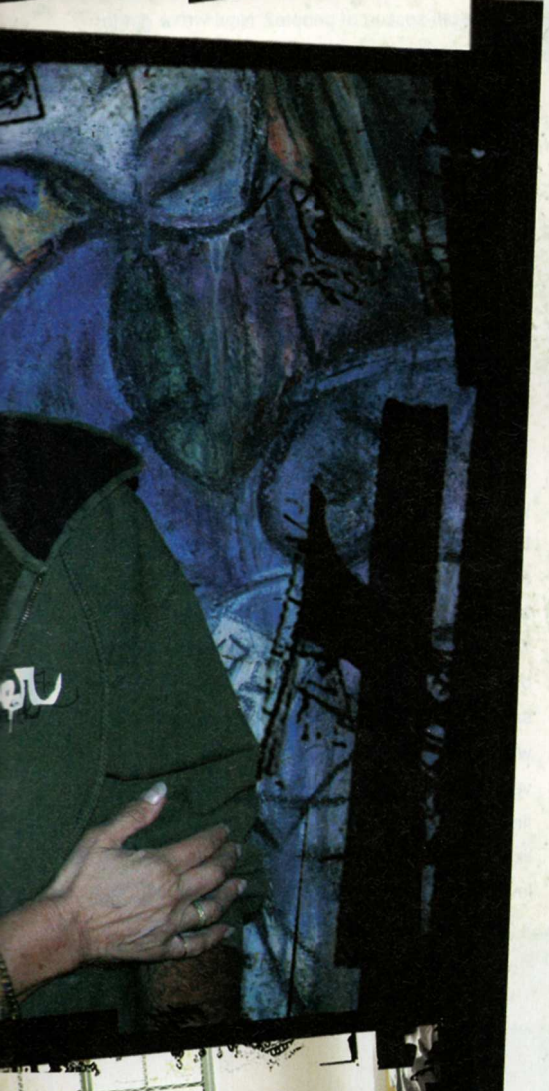
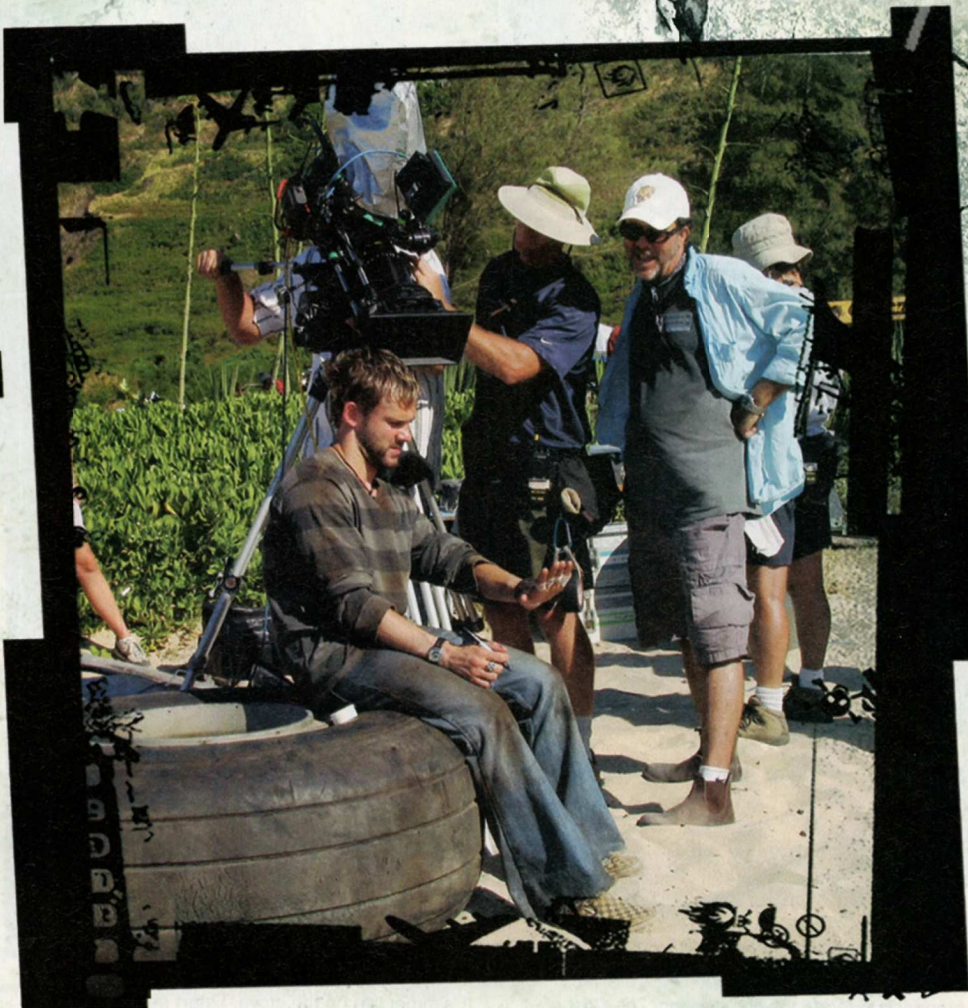
Although *Alias* was an ensemble cast, there was no denying Jennifer Garner, as Sydney Bristow, was the lead. However, with no clear lead star on *Lost*, the trickiest task could easily have been serving all the diverse characters and spotlighting the actors. "Actually, it has been great," says Bender. "It took the actors a little getting used to – that they would be the lead in an emotionally heavy episode and then it wouldn't happen again for a few more weeks. For some of the actors, there was an amount of frustration in getting into the rhythm of the show, realizing you are always part of this ensemble. As a director and producer of the show, it is really challenging in that every episode you are dealing with another world. The season three opener was a Jack back-story and it finds our characters at a powerful, emotional place. [For the actors] it is like Thanksgiving dinner – the whole family is always there but you get to sit next to somebody else throughout the meal."



"LIVING HERE AND DOING THE SHOW HERE [IN HAWAII], YOU HAVE TO HAVE A BIT OF THAT ALOHA SPIRIT OF, 'HEY MAN, IF IT IS RAINING, WE ARE GOING TO SHOOT IN THE RAIN - WE ARE GOING TO MAKE DO.' SO IN THE SAME WAY THE CHARACTERS DEAL WITH THE ISLAND, THE FILMMAKERS DO TOO."

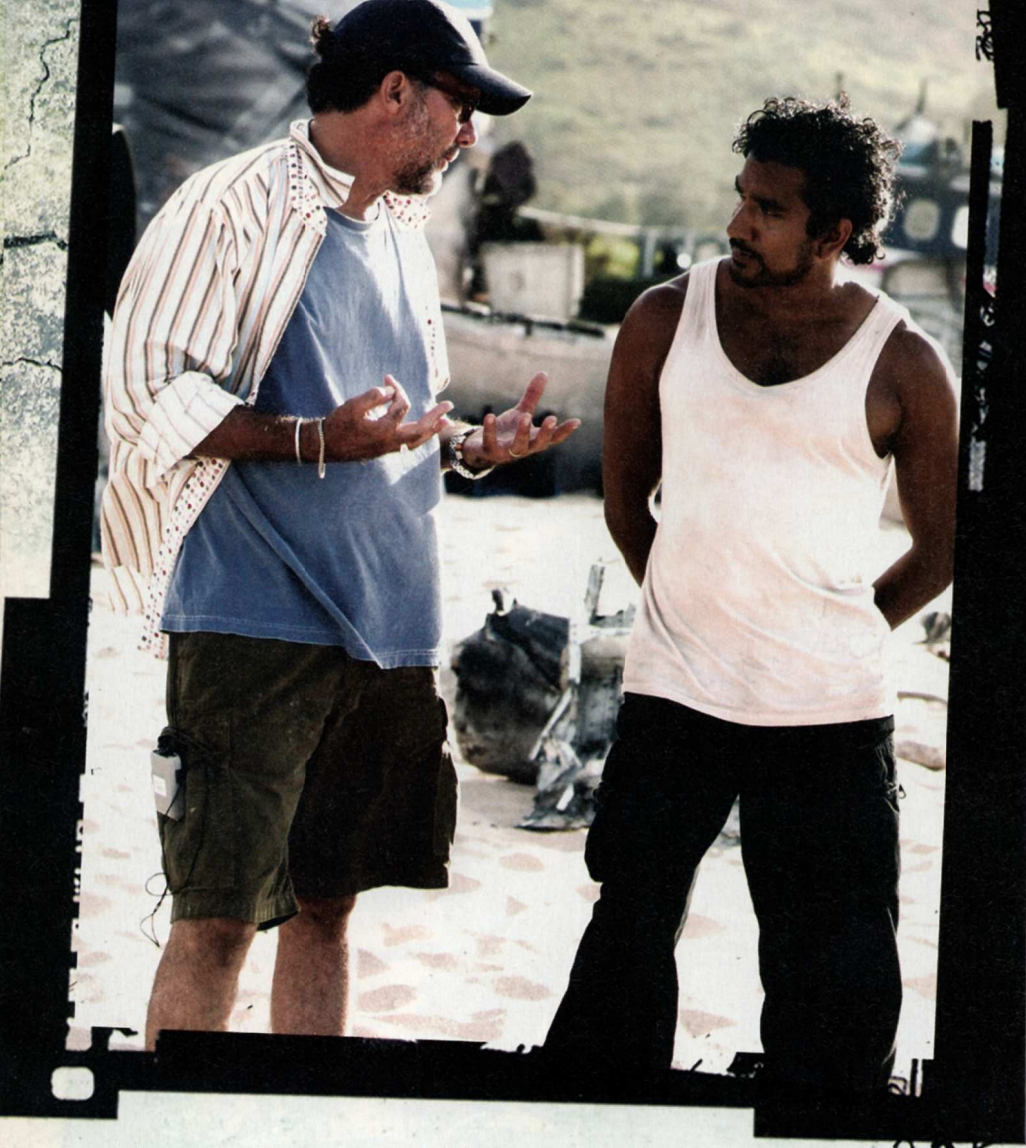


THE OTHERS



A lot of those actors – Matthew Fox, Terry O’Quinn and Dominic Monaghan to name a few – boast an impressive list of movie and television credits, yet for newcomer Evangeline Lilly, *Lost* has proven to be the perfect training ground. Fortunately, Bender was on-hand almost since day one to help nurture her into a great actress. “Well, I have to give Evangeline a lot of credit,” offers Bender. “She’s just got an innate instinct and ability that is really remarkable. I directed the first episode after the pilot and it was actually her back-story. I remember I was directing her in a scene where she’s in the truck with the Australian farmer who had betrayed her. We were driving in the truck and Evie had to feel the betrayal of the farmer and be hurt by that. At the same time, she was being pursued by the Marshal in the car behind her. She was in survival mode. She had to play this moment of, ‘How could you do this?’

while keeping the tension alive of the car following her. She did a few takes and I realized it was a tricky nuance to play because it is like juggling a couple of balls in the air at the same time. I went to Evie and said, ‘When you are being followed...’ and she said, ‘I know. I didn’t have enough of that tension.’ I thought, ‘Wow! She knows that!’ And then she did it. She kept enough tension in the scene looking over her shoulder. So Evie has only gotten better. Similarly, Josh Holloway came on to the show as a terrific actor and gets better and better. Everybody does. But in the case of Evie specifically, you have an actor who has never really acted before and she had wonderful instincts. Whether that comes from above or inside, it is pretty special. I think Evie would admit this, and I would love for you to say this, she is surrounded by an awesome group of actors and she’s smart enough to have learned from them.”



The day after this interview, Bender would be preparing to tackle the fifth episode, *The Cost of Living*. Every director has their own modus operandi, and Bender is no exception. "As well as I know this show, I usually know what stories are coming. But I don't know all the details, and I like that," he explains. "I like getting an outline almost forgetting some of the stuff Damon [Lindelof] and Carlton [Cuse] have talked to me about and just read it like an audience. What I do is, whether it is the outline or the script, I just read it through. Because I'm a very slow reader, because I never read much as a kid, I read it like an audience [member]. I read it a number of times to let

it 'simmer like on the stove.' I start seeing shots, I start getting ideas for transition, but I don't try to impose how I'm going to shoot it. I like to read it over and over, and then early on in the prep, we get the production team together, the production designer, the DP, the AD, the producers and everybody involved. We talk about where we can shoot. On this Eko episode, we are going to have to deal with Africa again. What did we do last time? What in the story demands we go back to similar locations? What didn't work last time? What can we do that is better? The more I read it, the more ideas I get and you get about eight days to prep it."

With the Others becoming a formidable presence, season three promises to further raise the bar with some fresh elements. "This season has a few new characters," confirms Bender. "Season two really had us going underground in the hatch and of course, the studio and network were very concerned we would lose our beautiful island show and suddenly became the sci-fi show underground, and nobody had any intention of that happening. The challenges of last season – from the premise onwards – was, 'How do we keep the show and characters alive while introducing this whole tail section of people?' Now we've got to deal with the Others, their world, and how that affects our world. Season three is going to have action, a little more romance and adventure, so it's going to be bigger and above ground more. Keeping our characters alive is foremost. Our job as producers and directors of the show is never to lose track of our people at the center of this world."

Still, it has become painfully obvious no one is safe on this dangerous, unpredictable island. Since Boone Carlyle's shocking demise in *Do No Harm*, the death rate has steadily been rising recently with Shannon, Ana Lucia, and Libby. It's been rumored another character may be leaving in a body bag this year and after developing a strong rapport with the actors, Bender always finds it difficult to say goodbye. "There is no question it is hard because it is like losing a family member and with Ian Somerhalder, who was the first one to die, it was really very sobering for all of us," says Bender. "I was on the set and did this whole speech about Ian and his work. It was very heart felt, honest, and it was hard. And the first few funerals we did were weird and it felt like we were losing our tribe. It is tough on the level that you care about the actors, and on a character level, you care about them, too. But everybody is a grown-up and a professional. That is part of this carnival world we live in."

FLIGHT CLUB

JACK BENDER explains the anatomy of a scene and what one of the first rules of *Lost Club* is...

"We get these amazing scripts from the writers and it is like, 'Wow! How are we going to do this?' We have this rule that myself and [Co-Executive Producer] Jean Higgins [abide by]: nobody gets to call LA and say, 'We can't do this.' None of us do that. Like in the finale last season when we had that boat that Desmond sees out in the cove. It was written to be out in the cove... but there was no cove! Everybody said, 'We can't get a boat and

the only cove we could get was shallow so we can't do that.' Everybody was saying, 'How the hell do we do this?' I said, 'Let's just keep going at this.' Finally, we came up with a solution. It visually worked and satisfied everyone. There was a huge fight scene [between Kelvin and Desmond originally] on the deck of the boat so we said, 'We can achieve this cove with a combination of Kevin Blank's visual CGI and we can create the cove

around the water. I have an awesome place to do the fight, but we can't play it on the boat so we have to do it on land.' That ended up satisfying the writers, so it was a combination of what we could put together that would look awesome and what the writers could change to accommodate what the limitations were. The rocks where we shot that, we had never been to that place and it was beautiful and violent with the waves crashing around us."

"SEASON THREE IS GOING TO HAVE ACTION, A LITTLE MORE ROMANCE AND ADVENTURE, SO IT'S GOING TO BE BIGGER AND ABOVE GROUND MORE. KEEPING OUR CHARACTERS ALIVE IS FOREMOST. OUR JOB AS PRODUCERS AND DIRECTORS OF THE SHOW IS NEVER TO LOSE TRACK OF OUR PEOPLE AT THE CENTER OF THIS WORLD."

Besides his directorial duties, the insanely busy Bender somehow manages to balance all his executive producer responsibilities too, and he makes no bones about the secret to his success. "Well, we have an amazing team here," he praises. "We have Jean Higgins who is a co-executive producer now, and has been my partner here the whole time. Pat Churchill has become a producer. And we have Stephen Williams who is a supervising producer. The team around me is extraordinary. Even if I'm the final arbiter and I go, 'No, this is what we are going to do,' we share so much of the vision of the show. For instance, we had a sequence as part of the climax of the first episode [of season three]. It was very complicated in terms of stunts, how much we were going to build, the water element, and everything else going on. I was in LA for the week of the Emmys. Jean and our team broke apart what we would have to build, what we could shoot here and there, and designed the sequence in terms of how we could achieve it, which on the page, seemed impossible. The studio read it and said, 'How the hell are you going to do it without it costing \$20 million?' We said, 'Lets work on it.' I got back from LA and they presented me with this plan and I was like, 'Lets do the shot here, and I want to do a high shot there.' But basically, the game plan they laid out worked great. That has to do with the people you are surrounded by."

Speaking to Bender, teamwork is obviously an essential component to *Lost* and that extends to the

writing staff whose jaw-dropping scripts are only the first step in their collaboration and contributions. "If I get to go to LA, I usually drop in and hang with them for a while," explains Bender. "Damon and Carlton pretty much fill me in on what the upcoming stories are. I always describe it like if you were skiing down a mountain and there's this slalom course. Down the mountain, you have to go around this pole and that pole, but we know the major story beads of a lot of this season. At the bottom, there's this nice toasty lodge, which is the end of the season. We know what is going to be there, we just don't know how we are going to get there.

"I will communicate with the writers on everything," he continues. "Depending on who is directing the episode, I'll probably have a lot of specific dialogue with the writers and Carlton supervises all that. We may need to make a sequence 'night' because it won't look good during the day. There is that kind of give and take. They keep improving the script until we actually start rolling. Sometimes scenes that are later on in the episode need some adjusting because of production needs [too]. There's communication all the way through. Then, we have a tone meeting, which is a specific meeting with myself, the director, usually Jean, and Stephen, and the DP. In the tone meeting, the writer gets to walk the director through the script, scene by scene, talking about the nuances they intended. Conversely, if they've written something specific that we want to change, then we talk about it and hash it out."



On *Lost*, Bender has helmed such ambitious and memorable episodes as *Walkabout*, *Outlaws*, the *Exodus* two-parter, and *Man of Science, Man of Faith*. Looking back, they all seem like stellar stand-out episodes. "I sound like a Dad when I tell you I loved them all for different reasons and that is true," states Bender. "They are all so different. I love the one I'm doing and I love the season opener this year that had certain demands. The season finale last year was really fun but because of scheduling, we didn't get as much time with the script as we expected. We just said, 'OK guys. We're going to 'build the pyramid' one day at a time.' We all communicated very closely. All hands were on deck, and as a team, we pulled off that finale which was pretty damn good. At one point, we had three units going at the same time in order to finish. It was pretty extraordinary to co-ordinate all that and to know our team could do all that with very little prep. That was fun and exhausting on a whole other level."

However, it was season two's finale, *Live Together, Die Alone* that earned Bender an Emmy nod for Best Director. "Getting nominated as a director for that season finale was very gratifying because the direction of our show should get attention," he concludes. "I was very proud of that episode for the whole team because of how we achieved it. Had I been lucky enough to get up there in front of the Emmys, I would have definitely said that *Live Together, Die Alone*, was the most appropriate title for the show because that is how we work. We're a team. As nice as it is to get individual recognition, winning both the Emmy and the Golden Globe for the first season of the show to me is as exciting as it gets." △



BY THE FIRE 

When you came on board, what kind of conversation did you have with the producers about Ms. Klugh?

Actually, the conversation consisted of them saying they were going to watch me and see what inspired me from reading the script. They asked me to put whatever thoughts that came to mind into play. That would also see and guide me with whatever preconceived ideas they would have already had. It was one of those 'fly without a net' things and I was allowed to create my own image of her without much input. I made sure I knew what was going on with the story, so I tried to come up with things that, if I read the dialogue and saw the situation I was in, made sense.

Did you fill in the blanks by formulating your own backstory?

This has been exciting because I made up in my mind that she was an ex-nun and it seemed to serve the script. My attitude was, she was a woman who was fair, incredibly smart, and I added the religious aspect because when I read the [part of the] script where I bring Walt in to see his father, she reminded me of the stereotypical nun. So when I read that, I said to myself, "Huh. OK. We'll go with that." That way, if that moment of ultimate compassion and empathy for your fellow human being occurs, she could have that [facet] too.

Sinister senior member of the Others, or a secretly caring character? At the close of season two, Ms. Klugh brought a disturbing calm to the Others' dynamic, and certainly seemed to know more about Walt than she was letting on. Actress **APRIL GRACE** reveals what she thinks about her mysterious *Lost* persona...

Words: Bryan Cairns

GIVE US A KLUGH

"I WANT TO KNOW ABOUT OUR LEADER, EXACTLY WHAT OUR RELATIONSHIP IS, AND HOW MUCH DOES HE KNOW THAT WE DON'T. I GET THE FEELING THAT, EVEN THOUGH WE ARE ON THE SAME TEAM, [BEN] KNOWS SO MUCH MORE."

Quite a few of your earlier scenes were with Harold Perrineau. How was it working with him?

Absolutely delightful – he is such a gracious actor. With everyone on the show, I was very taken with the fact they were so good when they had so much to do. Harold works incredibly hard and anything I wanted, he asked me, "What can I do? How can I help you?" He's so good. It makes your life a lot easier as a storyteller when you get to look into eyes like that and see that [quality].

Ben seems to be the leader of the Others. Where do you think Ms. Klugh fits into the hierarchy of that group?

I'm still not sure, but what I've decided – and what seems clear to me in the writing – is right now, she's number two, right below Ben. I wasn't sure, because of Mr. Friendly, but if not, her and Friendly are very, very close to being equal. In government analogy, I'm close to being the Vice President, even though I might be one below Mr. Friendly. Then again, when you look at how the government works, the Vice President isn't in it so much as maybe the Secretary of State.

You are prominently featured in the last few episodes of season two. What questions did the finale raise for you?

Who am I? What are we doing? I want to know about our leader, exactly what our relationship is, and how much does he know that we don't. I get the feeling that, even though we are on the same team, [Ben] knows so much more. That could just be the actor in me. Actually, the moment we were on the island and that [sonic boom] sound happened, we didn't talk about his choice as an actor or how much he had spoken to anyone else. In trying to keep it real, my initial choice was to look at our fearless leader who might give us some idea of what this was or what is going on. When I did this, Michael [Emerson] was acting discomforted by the sound, but almost like he knew what it was. It worked perfectly well for the character.

You are currently shooting the mini-series *The Lost Room*. So we have *Lost* and now we have *The Lost Room*. Do I detect a pattern here?

What is really funny is when I got the mini-series, it was called *Motel Man* and it was wild because I was literally there a couple of days and they changed the name to *The Lost Room*. I kind of looked up and was like, "The signs... I guess I'm in the right place." What is also interesting is in *The Lost Room*, but not in the same way, there is a parent and child abduction theme.

What can you tell me about *The Lost Room* project?

I play Detective Lee Bridgewater and the actor Peter Krause plays Joe Miller, who is also a detective. We're co-workers. In a nutshell, we have the legions of good and the legions of evil trying to get these objects. The legion of good can destroy them and the legions of evil want them so they have the option to kill us. I'm a detective on the outside of this who has a relationship with Joe who gets thrust into this world.

***Lost* has extremely loyal fans. How does it feel to have a MySpace.com account registered as Ms. Klugh?**

It is really exciting and fun because it is something you can get behind and feel good about. To be perfectly honest, I had only seen two episodes [of *Lost*] before I was cast. Then of course I got all the DVDs and watched them. It is so thrilling. People don't usually recognize me. They usually think they went to school with me [laughs]. One day, at Barnes and Noble a gentleman looked at me and asked, "Are you Ms. Klugh?" That has never happened to me! It was delightful because, so far, nobody has tried to spit on me or been mad at me [laughs]. They aren't sure if they should hate me yet. 🔥

NECESSARY EVIL

They've kidnapped, threatened, and initiated murders... so how can the actors playing these mysterious figures still maintain they are the good guys? Actress APRIL GRACE explains...

"My justification is, 'We were here first.' I sort of equated it to Native Americans. If you were somewhere and all of a sudden there were people there who you didn't want to be there, and you didn't know what their motives were, what would you do? I played it as a possibility

that we were being occupied, and we can't have that happen. Also, we said, 'If you just stay over there, it will not be a problem. Why can't you just do what we tell you?' It is just like trespassing. If I believe whatever it is we are doing is so important to the world, then these people on the island are collateral damage."



BEYOND THE HATCH



LOST

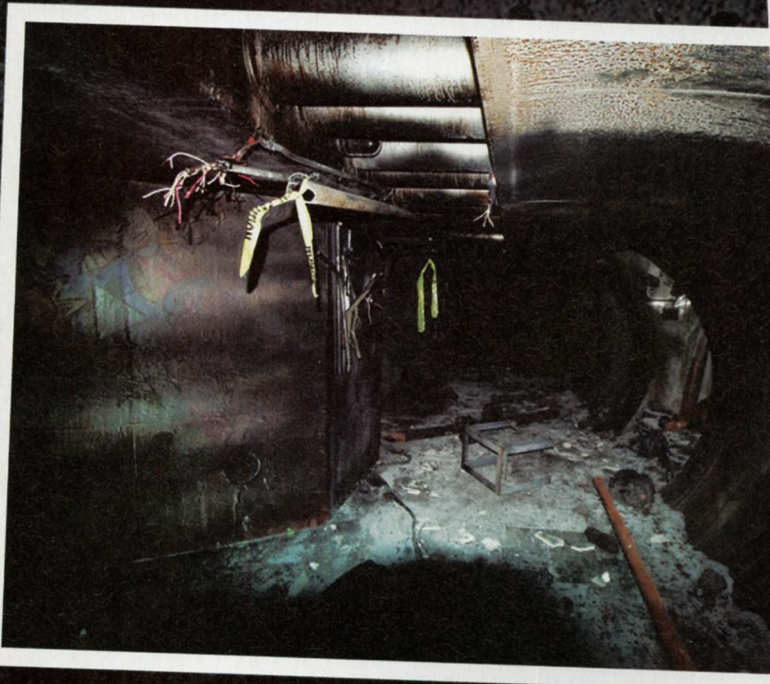


SWAN FEATIE



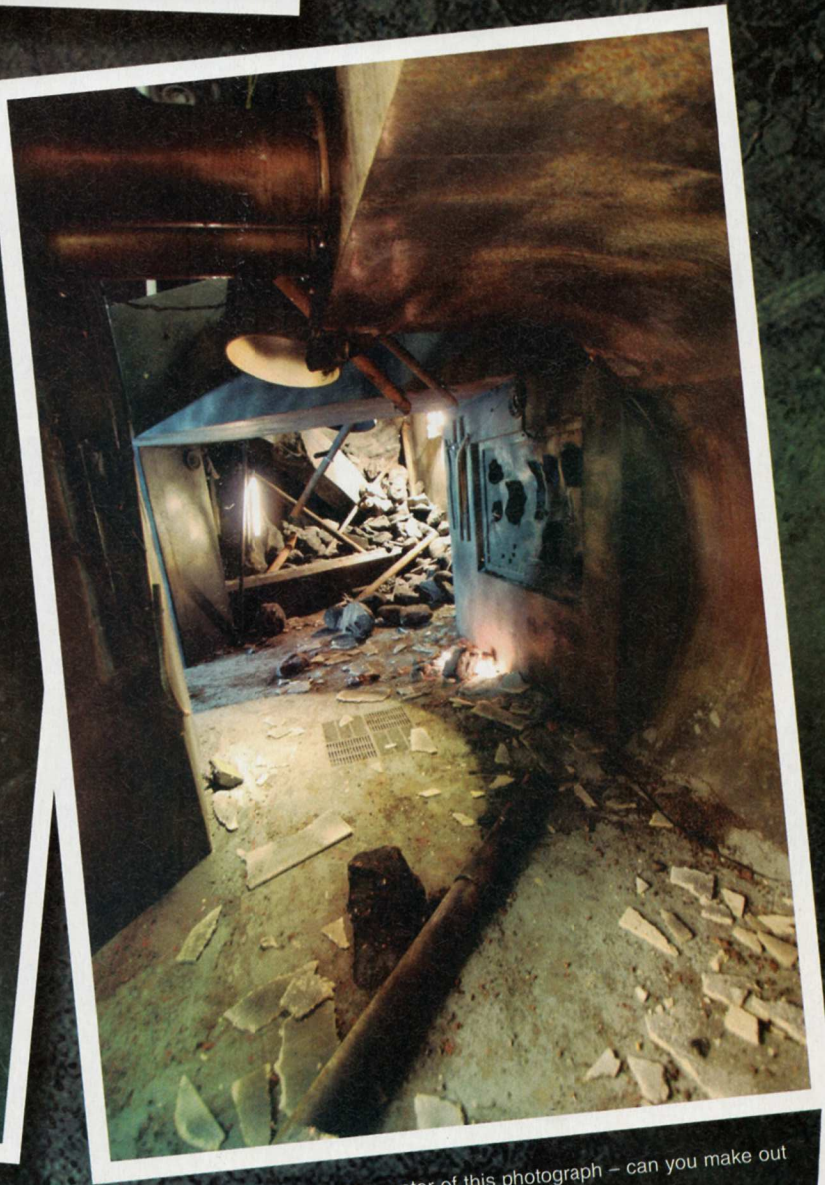
'Beyond the Hatch' is dedicated to dragging you deep under the surface layer of Lost. You might have thought you'd seen the last of the Swan hatch, but thanks to the Lost production office, we bring you an exclusive view from the magnetic epicenter's set, just before the filming of its destruction was complete...
Compiled by Paul Terry

The dark corridors of the Swan set, just after the full 'detonation' had taken place – thanks to *Lost*'s incredible set dressers and visual effects team...



If you thought you'd seen the last of the Black Rock's dynamite stash, you were sorely mistaken...

A bottle of Dharma's finest red wine – something the hatch-bound Desmond had a particular penchant for...



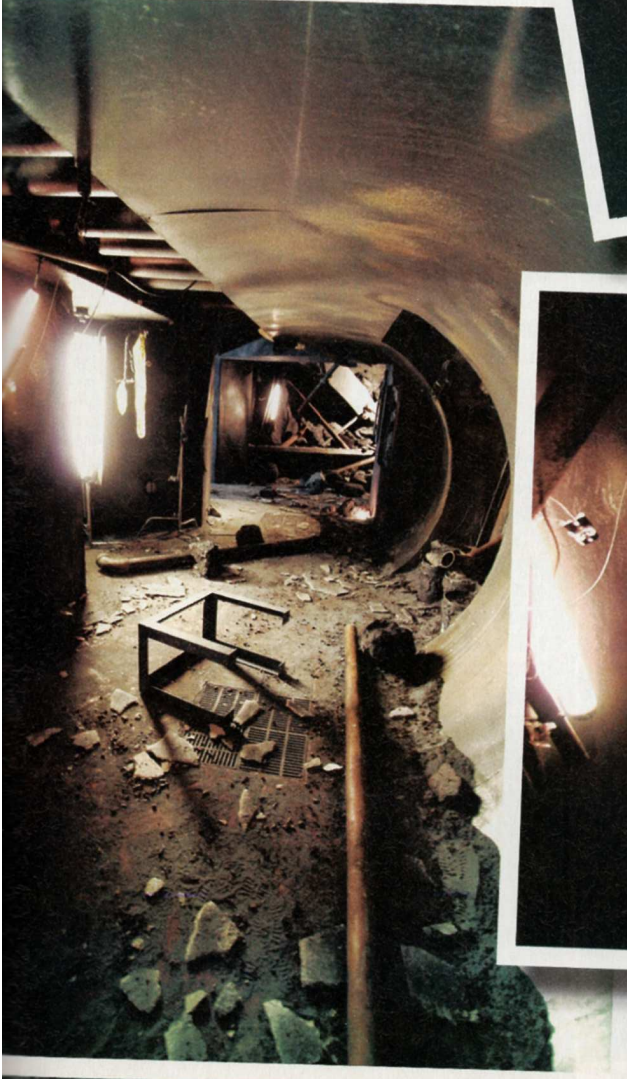
Look closely on the floor in the center of this photograph – can you make out some Dharma-related glyphs?

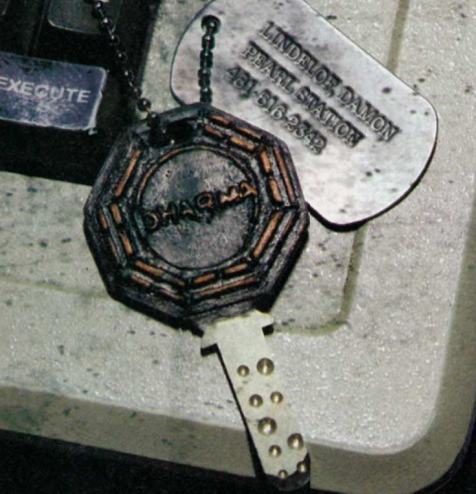


The word 'decimated' comes to mind doesn't it? Fear not – the 'rocks' you see are all safe, carved urethane foam...



...hope you've enjoyed this 'alternative' view of life inside the Swan hatch. More explorations into *Lost's* dark underside next issue...





PEARLS OF WISDOM

Our Quarantine & Analysis zone as you knew it, is no more. Due to the impossible task of broadcasting from the Swan – which is now more like an oversized crumpled tin can – our Q&A team have convinced Co-Creator/Executive Producer DAMON LINDELOF to relocate to the Pearl station. Eight fan questions await him...



1. **One word: WOW.** The opening five minutes of season three's premiere were off the hook! What were some of the reactions you got from friends and family when they saw it?

Russ Patrick

Well, Russ, I'm happy you asked. Although many of my friends and family were intrigued and surprised as you were, not a single one of them described the opening as, "Off the hook." Except for my mother. And I believe her exact words were, "It was off the hizzzook." I've gotta get her to stop listening to Justin Timberlake.

2. **I'm loving your podcasts with Carlton!** I saw the latest one where you said there are definitely different factions of Others. Are there different factions within the Hydra, or elsewhere? Of if you don't want to go there, will we learn more about the different factions before or after the hiatus?

Sandy Burns

First off, I'm not sure what a faction is. I think it's like a fraction. Which means they are a smaller part of a larger whole. So I guess the Others as a WHOLE would be the numerator and the factions of the fraction would be the denominator. Now that we've reviewed our fourth grade Math, I am pleased to announce that I have no idea what I'm talking about. Thanks for the question, Sandy!

3. **The whispers have always scared me and fascinated me – will they 'come back around' this season? More scary island things please!**

Yvonne Dyer

Oh, we're bringing the SCARY, Yvonne! Can't promise the whispers, but we've only just begun to peel back the most frightening aspects of the island... and trust me, the 'monster' and the Others are NOTHING compared to what ELSE is in the jungle.

4. **I'm already really loving Juliet!** Will we get to see a flashback from her?

Shauna Tate

Well, well, Shauna... what an intriguing question. Hmmm... let me think about that and I'll get back to you by time the season restarts in February. Coolio?

5. **J.J. Abrams is back with you (co-writing the season opener).** Are there plans for J.J. to be more involved this season?

Pam Hindel

J.J. and I had a BLAST writing the season opener... last year was a tough one for him to be involved in the show as he was not only directing the hugest star in the world in the hugest action movie of the summer, but he ALSO produced two other TV shows BESIDES *Lost*. This year, we're starting work on the new *STAR TREK* movie, so the plate remains full... but something tells me he'll be writing (and maybe even directing) a few more episodes in season three.

6. **On your podcast recently you had what looked like a Hydra station cap on – where can I get one of those?**

Gareth Davies

Gareth, there is only one way. You must join the Dharma Initiative. But a word of advice... the hat ain't worth it. Those dudes are WEIRD.

7. ***Lost* is very filmic, and it covers lots of different genres too, so, what's the best horror, best thriller, best comedy and best romantic films you've seen this year?**

Helen Gregson

Best Horror – *The Descent*. Best Thriller – *Mission: Impossible III* (I know this seems a shameless plug for J.J., but the movie just ROCKED), *Borat* takes home best comedy hands down. And the best romantic film? *Jackass 2*. Those guys really love each other.

8. **It's not that long till Christmas – so how many *Lost*-themed presents to you anticipate getting from loved ones? Dharma socks? Does that drive you insane?**

Petra Farlon

You should know, Petra, that one can never have TOO many pairs of Dharma socks. Speaking of socks, how cool would it be if the castaways found a MASSIVE PILE OF SOCKS on the island... and then Hurley realizes this is where all the missing socks from your dryers go?!? Wow. That's pretty lame. OR IS IT AWESOME?!? No. It's lame.

Got a question you want to ask Damon Lindelof? No problem. We'll be sending him down into the Pearl hatch for another interrogation next issue. Email the Pearl at: voices@titanemail.com

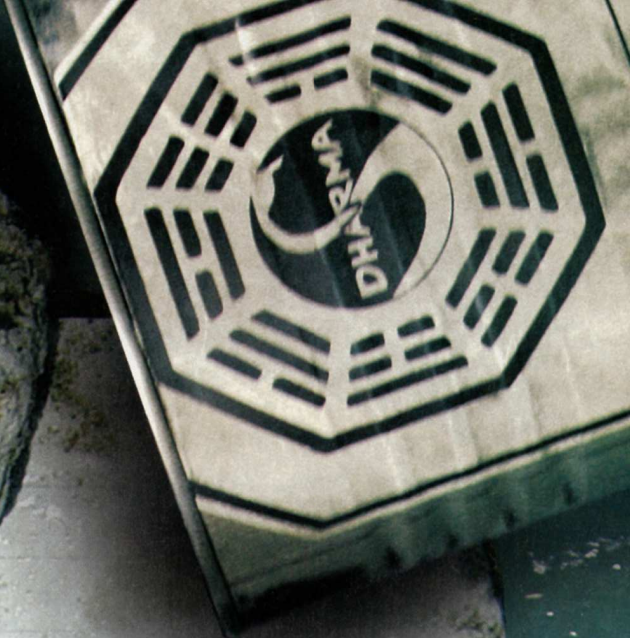
Dear Diary

LOST ASSOCIATE PRODUCER
SAMANTHA THOMAS
RECOUNTS THE FIRST TIME
SHE VISITED THE ISLAND...

"I FOUND MYSELF STANDING ON
MOKULEIA BEACH, AMONG THE NEWLY
ASSEMBLED CAST AND CREW, WATCHING
J. J. ABRAMS SHOOT..."

"THE SETTING WAS PICTURE PERFECT. MARCH 2004. I HAD THE GREAT PRIVILEGE
OF SPENDING ONE WEEK IN THE MOST MAGNIFICENT PLACE ON EARTH. THE MYSTIQUE AND
BEAUTY OF HAWAII IS SIMPLY UNPARALLELED. NEVER IN MY WILDEST DREAMS COULD
I HAVE IMAGINED THE JOURNEY THAT HAD JUST BEGUN AN EXPERIENCE THAT WOULD
CHANGE MY LIFE, AND COUNTLESS OTHERS, FOREVER. THIS JOURNEY IS MY EXPERIENCE,
MY ADVENTURE OF BECOMING LOST... OR RATHER, FOUND, AS SOME MIGHT SAY.

DAY ONE, FOR ME, I FOUND MYSELF STANDING ON
MOKULEIA BEACH, AMONG THE NEWLY ASSEMBLED
CAST AND CREW, WATCHING J. J. ABRAMS
SHOOT WHAT WAS TO BECOME ONE OF
THE MOST PIVOTAL SCENES IN TELEVISION
HISTORY... THE JAW-DROPPING,
HEART-STOPPING, OPENING SEQUENCE OF
THIS SHOW THAT WE HAVE ALL COME TO
KNOW AND LOVE. IT WAS ON THIS DAY
THAT I REALIZED I WAS HOOKED: HOOKED
ON HAWAII, HOOKED ON LOST, HOOKED
ON HAVING THE GREAT PRIVILEGE
OF WORKING WITH THE OUTSTANDING
TEAM THAT MAKES LOST HAPPEN,
DAY IN AND DAY OUT. I TRULY
HOPE I HAVE THE GREAT HONOR
OF SPENDING MORE TIME IN
THIS MAJESTIC PLACE "





Black Box

Oceanic 815 Flight Recorder

“...BEST TIME TO HUNT”

Lost Magazine's Black Box Recorder contains exclusive script extracts showing how the scenes were originally written. Season one's *Solitary*, written by David Fury, featured the introduction of what appeared to be a kind, skilled member of the surviving group. We later discovered he wasn't on the plane at all, and that his kindness had an dark agenda, but for a while, we simply knew him as 'Ethan'...



INT. THE VALLEY - NIGHT

CLOSE ON BAGS - a long vinyl one and a canvas suitcase - dumped on the ground.

WIDEN to see they've been dropped next to HURLEY sitting by a campfire. The rest of the camp is quiet, as everybody else has turned in. Hurley looks up at

ETHAN (thirties, unassuming, oddly stiff) standing by him.



Hi. ETHAN

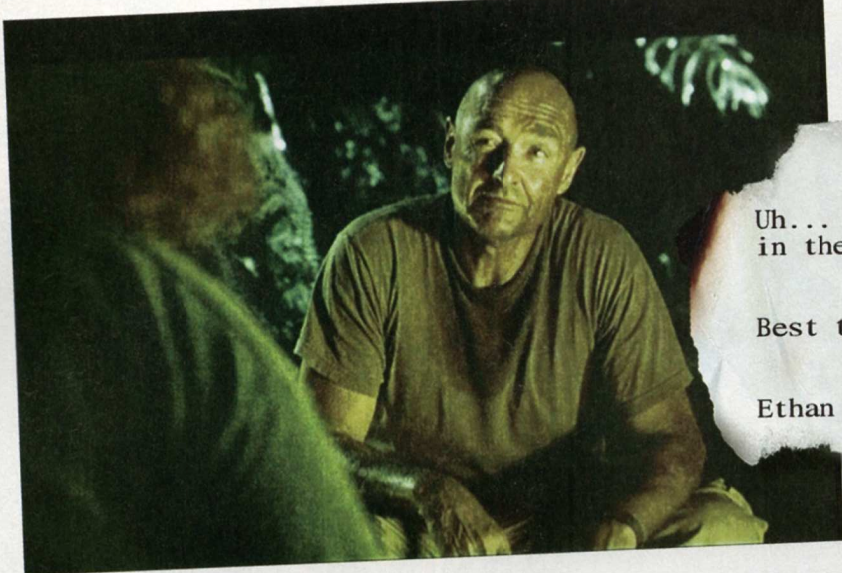
Hurley peers up at him, unsurely. Then, at the bags.

Yo. What's this? HURLEY

LOCKE appears, dropping a third bag as Hurley stands.

These were in the jungle. Must have fallen from the plane. LOCKE

LOST



HURLEY
Uh... What were you guys doing out in the jungle at night?

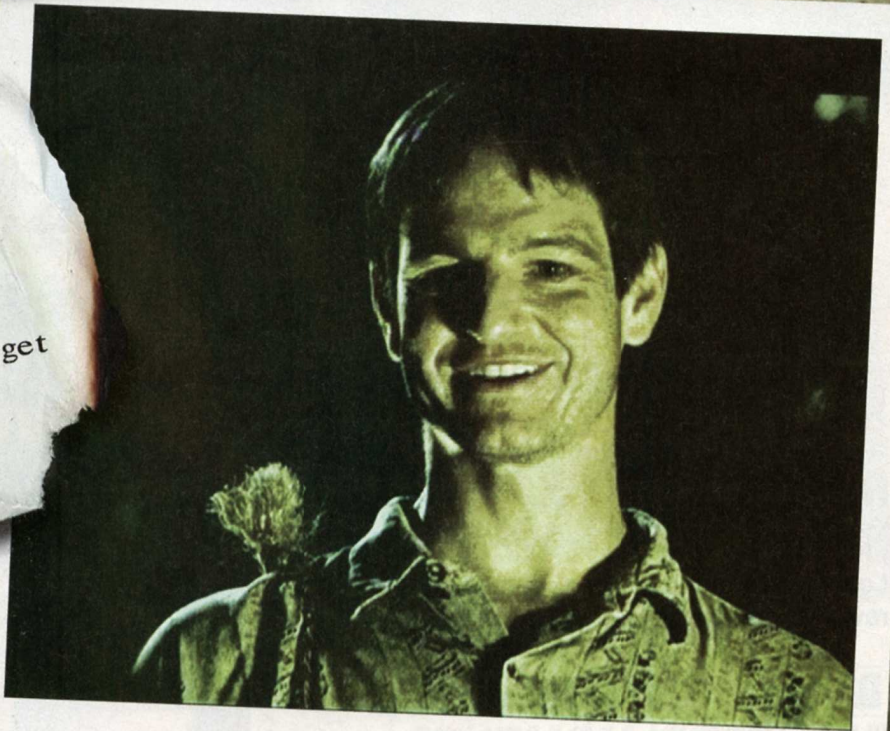
ETHAN
Best time to hunt.

LOCKE
Ethan here's got some experience...

LOCKE (O.S.) (CONT'D)
Spotted tracks we think might be rabbit or some other rodent.

HURLEY
Rodent. Yum.

ETHAN
Figured people are starting to get tired of eating boar meat.
(raises his eyebrows)
Variety is the spice of life.



HURLEY
Dude, you got that right.
(then)
Okay. I'll check out the bags. See if there's anything useful we can... y'know... use. Thanks.

Hurley grabs a suitcase and starts going through it.

